





Spring Exhibition, 1906.

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H. HOWARD BATTEN, Box 10 Months by the Chick HENRY WALL Est.

The EARL OF CREWE I'C, FEA. H. AUSTIN DOBSON Eng. ILD. R. L. HOBSON, Lat. PERCY MACQUOID Beautiful S. M. PEARTREE, For The Ray, ALFRID | POTVIOUR Commander CHARLES N ROBLISON M. N. HORACE P. K. SELLTON, Esq. C. CAMPBRILL ROSS, Est. Comite

### INTRODUCTION.

WHILE it is probably true that the individual soul—even the mass of the nation—is much the same in all ages, certain dominant characteristics mark different ages.

The English nation, which had come to the self-consciousness of early manhood in the Elizabethan days, with all their fervid romance, went through its periods of religious questioning under the early Stuarts, and somewhat sordid sowing of wild oats under the later Stuarts, to settle down to a material, sensible middle-age under the Georges.

This semblance of satisfied commonsense did not endure, the conscience awoke again in the French Revolution and in the preachings of Wesley, but for half-a-century Englishmen thought they had done with romance and ideals. They settled down and set their houses in order, and a very stately, charming order it proved, as can be seen from the present Exhibition.

One great step in advance had been achieved. The great Whig houses, which established George I on his throne, had fought off for ever the tyranny that was to ruin France, but they in their turn settled down to enjoy the rewards of their struggle, and a century later the nation had to fight their privileges as they had fought the royal privileges.

Meanwhile an unemotional, material commonsense gave the dominant note to the age. How seemly, if uninspired, this age was may be seen in its learned, dignified architecture—how graceful its domesticity the canvasses of Reynolds and his fellow painters show; while Dr. Johnson, Burke and Hogarth prove that, through all, the sturdy independence that has ever marked the English race endured.

By 1800 the old regime was gone. The French Revolution was followed by Napoleon; England, which had begun the 18th century with a triumph over Holland, was ending it in a death-struggle with France.

In art matters, taste passed from the sobriety of the Dutch influence to the over-elegant, even flashy, French influences apparent in the brothers Adams, Lawrence, and

the Regency styles.

It is this passage of taste from Dutch to French influence which this Exhibition illustrates, and the great middle period between the two influences in which England at last developed a genuine school of painting of its own in the portraiture of its great masters, Gainsborough, Reynolds, Romney, and Raeburn—the social satire and original technique of Hogarth, and the landscape painting of Wilson, Ibbetson, and Morland, and the early water-colour painters Girtin and Cozens.

The aim of the present exhibition is to illustrate the Georgian Era as widely as the limited space and funds

No attempt to do more than show a few examples of some of the many branches of art practised in England during the reigns of the Georges has been made.

The Committee have aimed at presenting a survey of British Art in the 18th century, which is many-sided, rather than exhaustive in any one branch; so that the interest and appreciation of this period of our national art may be aroused or increased rather than satisfied.

The social side of the art of the period has been particularly kept in view, and for this reason the works of Hogarth and Zoffany have been specially sought. The Committee only aimed at including a few portraits by each of the most famous painters of the period and want of funds prevented them from accepting some of the fine portraits placed at their disposal, but a special effort has been made to include a large number of examples of Hoppner's work, as that painter was born in Whitechapel. As the idea of the exhibition met with a more generous response from owners of pictures than was at first anticipated, the period was narrowed down to the latter half of the 18th century, and the rise of the great English landscape school was left to be the subject of a later exhibition.

A few drawings and water-colours by Constable, Turner and Bonington are included, as they come within the dates,

though scarcely within the spirit of the period.

### The Sedan Chair in the Vestibule is lent by Messrs. H. Eyre & Son.

Those well enough off rode in flying stages; the poorer, in stage-waggons, 23 miles being a fair day's journey. Inns were few and poor; "penny hedge-inns," with clean sheets 6d. extra, were eschewed, for inroads on the hospitality of local gentry, ever if these were from home.

Coaches frequently were overturned on the execrable roads, at which the high-spirited girls of the time "squalled for joy." Sedan chairs were much used in the cities.

The house planning at Bath shows arrangements for the occupants being carried in these to the principal rooms on the upper floor, while arrangements for housing these were as difficult as ours for bicycles and motors.

The numbers begin to the right on entering. The centre cases and screens follow after the numbers round the walls.

### WHITECHAPEL ART GALLERY, HIGH STREET, WHITECHAPEL.

# SPRING EXHIBITION, 1906, Illustrating GEORGIAN ENGLAND.

## CATALOGUE. LOWER GALLERY.

"To all and singular, as Dryden says,
We bring a fancy of those Georgian days,
Whose style still breathed a faint and fine perfume
Of old-world courtliness and old-world bloom,
When speech was elegant and talk was fit,—
For slang had not been canonized as wit;
When manners reigned, when breeding had the wall,
And women—yes! were ladies first of all;
When grace was conscious of its gracefulness,
And man—though man! was not ashamed to dress.
A brave formality, a measured ease,
Were his—and her's—whose effort was to please.
And to excel in pleasing was to reign,
And, if you sighed, never to sigh in vain.

\* \*

But then, as now—it may be something more — Woman and man were human to the core.

The hearts that throbbed behind that quaint attire Burned with a plenitude of essential fire.

As at all times since time for us began,
Woman was truly woman, man was man.
And joy and sorrow were as much at home
In trifling Tunbridge as in mighty Rome."

Robert Louis Stevenson ("Beau Austin").

- I Kensington Palace (print) Lent by Miss A. Carthew.
- 2 Naval Print
  By Dodd.
  Lent by Laidlaw Purves, Esq., M.D.
- 3 Battle of St. Vincent By R. Dodd. Lent by Christopher Head, Esq.
- 4 H.M.S. "Terrible," 74 guns By R. Short. Lent by Christopher Head, Esq.
- 5 Burning the Rumps
  By Hogarth.
  Lent by Muirhead Bone, Esq.
- 6 Naval Print:
  By Dodd.
  Lent by W. Laidlaw Purves, Esq.

Two "Bath Chronicles" (1778 & 1798) 7 Lent by Thomas Burgum, Esq.

8 Laying the Foundation Stone for New College, Edinburgh By DAVID ALLAN. Lent by Miss Halkett.

A City Hunt After BUNBURY. Lent by the Lord Berwick.

Case I.—POTTERY, PEWTER, LINEN, NEEDLE-WORK, &c.

Lent by Walter Churcher, Esq. and W. Barclay Squire, Esq. (pewter); Mrs. Peake, Miss Hipkins, Mrs. Charles Longman, Miss Symonds and Miss Leigh Brown (linen, etc.); B. T. Harland, Esq. and P. Fitzgerald, Esq. (pottery).

Satinwood Tea-caddy Lent by Miss Halkett.

Tea had already won its popularity in England. In the Coffee-houses the charges were, per dish, coffee 2d., green tea 11d. Black tea cost 12s. to 28s. a pound; green, 10s. to 16s. The tax on tea was 5s. per pound. Coffee cost 5s. 8d., and chocolate 3s. The Whigs refused French white, while the Tories refused port, which had come in with the Whigs' Methuen Treaty of 1703. A good dinner than 160 methods and 1703 with the cookery and The Whigs refused French wine, while the could be obtained for 1/6, but elaborate cookery and "Rickshaws" were rare.

Samplers OI Lent by Mrs. Charles Longman.

IOA Sampler—Map of England—1787

Lent by Mrs. Charles Longman.
A.D. 1787. "A Map of England and Wales, with the Principal Market Towns, by Mary Ann Corderoy, finished in the tenth year of her age, 1797." GEORGIAN ENGLAND.

That exquisite thing we call England reached its mature expression under the Georges, that delicately-fashioned "green spot" had grown perfect with a varied richness of succeeding waves of architecture: the Normans had founded their Keeps and Abbeys, the Plantagenets their Cathedrals and Castles, the Tudors their Halls, and the Stuarts their Manors, the Renaissance had come to us at first charming and fantastic, but ill-understood, in Jacobean volutes, then purified and simplified with Inigo Jones and Wren, till our English Renaissance architecture rivalled, if it did not surpass, all other embodiments of the classic ideal in architecture. Then the increasing numbers of squires and merchants had built their stately Georgian homes, and England was richly complete. Too small a land for the swifter locomotion of later times, this varied, tiny isle had still its vistas in days of stage-coaches that railways have robbed it of for ever.

England in the 18th century was still a homogeneous, natural land, feeding its towns and sending into them an abundant supply of healthy country-bred folk. Its magnificent commerce brought things delicate and rare to its shores, and lent its rustic retreats romantic refinements, and offered a field for the enterprise and spirit of adventure in its sturdy, teeming population.

With steam came the doom of England as the self-contained, self-supporting entity a country should be. A future, doubtless, lies before us as the hub of a vast empire, but England is too small to bear this strain and

remain a country in the proper sense of the word.

This beautiful land has become one town, part suburb, part slum, with ever dwindling reserves of rural landscape, and these are losing their genuine wildness. The agricultural districts of England are the hobbies of millionaires, and have lost a savour they once had, a savour which the far tamer country-side of France still retains.

The steam-engine, in such a small country, has brought all things too close, and the town gets out quicker to the

country than the country gets into the town.

To repine is useless, and that many things have changed for the better is proved by a glance at the prints of Hogarth alone. Nevertheless the evident loss should make one value the perfection of Georgian England. All things have their season of full blossom, and the aesthetic florescence of England was reached in the spacious Georgian days. Triumph after triumph of man's handiwork had been added to a singularly perfect piece of the Creator's handiwork, and a traveller who, like the Lutheran pastor Moritz, viewed this country in 1782, saw a land of pure delight. Up to Georgian days all change had been added charm and beauty; since then, aesthetically, almost all has been destruction or marring mistake.

- Four Needlework Pictures Lent by Mrs. Ridley James.
- Four Needlework Pictures 12 By Mrs. Ellen Sharples. Lent by the Bristol Academy of Fine Arts.
- Hyde Park (1780)—Rotten Row 13 After BUNBURY. Lent by the Lord Berwick.
- Portrait of Gibbs, the Architect 14 By Hogarth. Lent by the Churchwardens of St. Martin's, Charing Cross.

Case II.—SHEFFIELD PLATE.

Lent by E. Hudson, Esq. BAY I.

XVIIITH CENTURY LONDON.

Kensington Palace 15 Lent by Fred A. White, Esq. Interior of the Guildhall
 By WILLIAM DANIELL.
 Lent by the Corporation of London

17 Covent Garden
By T. SANDBY.

Lent by E. Marsh, Esq.

18 Fasana's RepositoryBy HALLEY.Lent by J. P. Heseltine, Esq.

19 View of Kensington Palace, 1804 By J. C. NATTES. Lent by The Hon. Gerald Ponsonby.

20 View of St. Paul's and London Bridge By Samuel Scott. Lent by Messrs. P. & D. Colnaghi.

The Thames at Greenwich (water-colour)
By ROWLANDSON.
Lent by Randall Davies, Esq., F.S.A.

22 St. Pancras
By T. VARLEY.
Lent by J. P. Heseltine, Esq.

Demolition of the Savoy
By Rowlandson.
Lent by E. Marsh, Esq.

24 Greenwich Park
By George Budd.
Lent by J. P. Heseltine, Esq.

WappingBy T. GIRTIN.Lent by the Corporation Art Gallery of Leicester.

26 Count Solacio on Horse-back (Horse by Sartorius)
By HOGARTH.
Lent by the Governors of St. George's Hospital.

27 Sketch
By Samuel Scott.
Lent by W. Barclay Squire, Esq.

28 Lambeth
By T. VARLEY.
Lent by J. P. Heseltine, Esq.

29 Richmond Bridge
By P. SANDBY, R.A.
Lent by E. Marsh, Esq.

30 Exterior of the Library, Christchurch, Oxford By Roger Fry. Lent by Mrs. Fry.

Dr. Clarke, the distinguished Oxford amateur, was largely responsible for the design. The building, begun in 1716, was not completed until 1761.

31 View of Old Magazine Fort, Hyde Park 1804 By J. C. NATTES.

By J. C. NATTES. Lent by The Hon. Gerald Ponsonby.

- 32 Royal Exchange
  By J. Malton.
  Lent by Messrs. P. & D. Colnaghi and Co.
- The "Blue Bell" Inn, London
  By Rowlandson.
  Lent by Edward Boyes, Esq.
- 34 House (since demolished) occupied by Dr.

  Turle, Organist of Westminster Abbey, in
  Little Deans Yard

  By Samuel Butler.
  Lent by Emery Walker, Esq., F.S.A.
- 35 Westminster Bridge from the Thames (1750)
  By J. B. C. CHATELAIN.
  Lent by Edward Boyes, Esq
- 36 The Thames at Greenwich By ANDERSON. Lent by A. K. Hichens, Esq.
- 37 London from the north, St. Paul's in the distance (1809)
  By John Varley.
  Lent by Edward Boyes, Esq.
  - 38 The Monument
    By SAMUEL SCOTT.
    Lent by Messrs. P. & D. Colnaghi and Co.
  - 39 Covent Garden
    By P. Ferg.
    Lent by Messrs. P. & D. Colnaghi and Co.
  - 40 Old London Bridge
    Lent by the Corporation of the City of London.

Samuel Scott (1710-1772) continued the tradition of the Van der Weldes and even suggests the finer qualities of Van der Heyden. Horace Walpole called him the first painter of his age. He is specially interesting as the painter of the ruddy brick frontages of the Thames and its busy life in Georgian times.

41 Billingsgate about 1750 By J. COLLETT.

Lent by Messrs. Leggatt Bros.

This lively scene displays Billingsgate at the time when it had a famous language of its own. The two disputants in the right corner, with their seconds, are doubtless professors of its use. In the other corner a tradesman is tasting oysters, and the women are waiting, not without misgivings, for his verdict. The

porter in the red jacket wears the same headgear as the Billingsgate porter of to-day. The boat at the wharf-side flies the city arms. The painting of the fish in the creels, the fine luscious colour of the clothes and faces, the beauty of the sky over the drab buildings, and the delicate aspect of the rigging and sails of the ships, make this a work of peculiar variety and beauty.

View of Fleet Street, with old Temple Bar in the distance (cir. 1750)

By SAMUEL SCOTT.
Lent by the Right Hon. Evelyn Ashley.

43 View of London
By Daniel Turner.
Lent by Fred. A. White, Esq.

44 View of Old Westminster By DAVID TURNER. Lent by G. H. Shepherd, Esq.

This pleasant painting depicts the river, Westminster Bridge, Hall and Abbey, and shows how much we have lost in the gain of the Palace of St. Stephen's. Some of the old wharves in front of the Abbey are only now being demolished.

45 View of the Embankment, with Naval Pageant By Samuel Scott.

Lent by M. H. Colnaghi, Esq.

On January 8, a hundred years ago, the body of Nelson was conveyed by water from Greenwich to Vauxhall, thence to be taken to the tomb at St. Paul's It may be noticed that the citizens, while wearing their ordinary coloured clothes of the period, have all black hats.

46 Fleet River
By SAMUEL SCOTT.
Lent by the Corporation of the City of London.

This well-considered painting shows the entrance to one of London's lost rivers. The Fleet rose in the northern heights of Hampstead, and reached the Thames near where Blackfriars Bridge now is. The locality is best understood by the position of the spire of St. Bride's Church, off Fleet Street. On the left of the river is the old Bridewell Jail, with its whipping-post. The Fleet River, at the close of the 18th century, became too terrible even for the robust nose of Georgian London; it was built over, and is now only a drain.

J.B.

47 Sea Fight
By T. WHITCOMBE.
Lent by Messrs. P. & D. Colnaghi and Co.

48 View from Lambeth

Attributed to SAMUEL SCOTT.

Lent by Philip Norman, Esq.
This interesting view shows the position of the buildings at Westminster before the Houses of Parliament were erected.

Westminster Hall and Abbey (hand-coloured 49

lithograph) Lent by H. B. Wheatley, Esq.

It seems impossible that there could be room to drive the wide Parliament Street between the north side of Westminster Hall and the Abbey, but it was nevertheless done. The gigantic towers and pinnacles of the Houses of Parliament have now dwarfed the Hall almost beyond recognition, but this picture gives an idea of its importance in Georgian It was first built by William Rufus, and the present roof-"the finest piece of carpentry in England "-was made in Richard II's time. Wallace, the Scottish patriot, Sir Thomas More, Guy Fawkes, and Charles I were condemned to death. Before the Law Courts, in the Strand, were built, this was the scene of all the great law cases. J.B. The Hospital of the Savoy, before the demo-

lition for the approaches to Waterloo Bridge

By Ambrose Poynter.

50

Lent by T. W. Jackson, Esq.

These ruins of the old Palace and Hospital were removed to provide the site for the north side of Waterloo Bridge about 1820. The little chapel of the Savoy can still be seen much as it looked when this great palace was in its prime. The bridge on the right is old Westminster Bridge.

Gardens of Carlton House, in the possession of 51 the Dowager Princess of Wales

By W. WOOLLETT.

Lent by H. B. Wheatley, Esq.

Carlton House was the town palace of George IV when he was Prince of Wales and Prince Regent. It stood where Carlton House Terrace now stands. When it was taken down the Corinthian pillars at its entrance were used for the facade of the National Gallery, Trafalgar Square. Part of the Gardens were added to St. James' Park.

Two Engravings of the Knights of the Bath— 52 Prince William offering his sword to the & 59

Dean in Henry VII Chapel

Knights at Dinner By T. PINE, after HIGHMORE. Lent by H. B. Wheatley, Esq.

Lord Nelson's Funeral Procession by water 53 from Greenwich to Whitehall, Jan. 8, 1806 Lent by J. H. Fraser Walter, Esq.

54,61 Three Engravings of Kensington Palace

65 By J. TINNEY, after HIGHMORE. Lent by H. B. Wheatley, Esq.

This part of the Palace was built by Sir Christopher Wren

Queen Victoria was born in this Palace.

55 Chain Pier at Brighton (shows the Prince of Wales in a coach and four and a number of celebrities)

Lent by the Corporation of Brighton.

56 View of Wanstead House, Essex, the seat of Earl Tylney

Lent by Lieut.-Col. Croft-Lyons.

It was in connection with this mansion, long since destroyed, that Hogarth painted his picture "The Wanstead Assembly."

57 View of Cheapside, 1825 (hand-coloured lithograph)

Lent by H. B. Wheatley, Esq.

Represented at the beginning of the 19th century. Although the old shopfronts have gone, Cheapside has retained more of its old Georgian brick than any other busy London thoroughfare. Mercers and cutlers have traded here since Saxon times. The name is derived from the Anglo-Saxon, "ceapian," to sell or bargain.

58 View of Covent Garden Church (representation of funeral of an unmarried man or woman, the figures being in white)

By ROOKER, after SANDBY. Lent by H. B. Wheatley, Esq.

- 60 Westminster Election, 1820. Engraved by HAVELL, after SCHARF.
- 62, 63 Plates from the 'Microcosm of London' By Pugin and Rowlandson.
  Lent by Muirhead Bone, Esq.

64 Hanover Square, 1787 (print) Lent by The Hon. Gerald Ponsonby.

In Georgian times London was particularly proud of her architecture. Artists of note devoted their talents to delineating the new squares and mansions, and these drawings, reproduced by Mezzotint, were eagerly purchased on the Continent as well as in the provinces. The architecture was faithfully copied, but by beautiful drawing and tasteful lighting these pictures are often works of art, and are highly esteemed to-day for their beauty. The artists perhaps added space as well as enchantment to these views. Dayes' view of Hanover Square makes it seem more

spacious and nobler than it is to-day. Many of these well-proportioned brick mansions are still in their places, and the fine old St. George's Church is still the centre of the marriages that are made in Mayfair and Belgravia.

654 Four Georgian Mirrors Lent by Charles Davis, Esq.

BAY II. NAVY AND ARMY. THE

Queen Anne and George I. maintained the navy at about the same strength at which they found it. George II.'s successful naval wars with Spain and France in 1748 and 1756, and the building of larger ships for them brought the numbers up to 412 ships at his death, and George III. had 700 ships at the Peace of Amiens. The expanding trade of which England had practically a monopoly in time of war, and the growth of colonies beyond the seas contributed to making the British Navy far more powerful than all the navies of the world taken together.

The idea of fighting in line was gradually developed, and the strength of fleets came to be counted, not by the actual number of ships, but by the number of "ships fit to lie in a line," whence came the term "ships of the line." Any variation from fighting in line was forbidden, though it did not prove advantageous without great superiority of

numbers.

Byng at Cape Passaro, 1718, and Sir Edward Hawke in Quiberon Bay, 1759, and Redney accidentally at Dominica, showed how much might be gained by violating the rule on occasion. The greatness of Howe, St. Vincent, Duncan, and Nelson, showed itself in their freedom from traditional routine, and resulted in the glorious victories of Ushant, The Nile, Copenhagen, Vincent, Camperdown, Trafalgar.

> Case III. - NELSON RELICS. Lent by J. H. Walter. Esq. Case IV .- MODEL OF SHIP. Lent by South Kensington Museum.

66 Battle of Copenhagen—near midnight By R. Dodd. Lent by J. H. Walter, Esq.

66A Mezzotint of Edmund Burke By Dickinson, after Romney. Lent by H. S. Theobald, Esq., K.C.

Battle of Trafalgar—van division By R. Dodd.

Lent by J. H. Walter, Esq. On September 15, 1805. Nelson left Portsmonth, on October 21 the Battle of Trafalgar was fought. The English had 27 ships, the French 18, and the Spaniards 15. The "plan of attack," the "Nelson touch," had been carefully considered beforehand, and the "Victory," Nelson's flagship, broke the enemy's line. She had a terrible duel with the French "Redoubtable," and a shot from her tops gave Nelson his death-wound.

"England expects that every man will do his duty"; and right nobly did our fleet respond to that signal, but at what a tremendous cost was that victory won!

(See also Nos. 72, 75 and 78.)

68 Portrait of Officer By REYNOLDS. Lent by Lieut.-Col. Croft-Lyons.

This resembles the portrait of John Manners, Marquess of Granby, in the National Gallery.

69 The Polish Pie Attributed to GILBEY. Lent by Miss E. M. Symonds.

Duke of Wellington 70 After ISABEY. Lent by the Hon. Gerald Ponsonby.

Attack on the Danes 71 By R. Dodd. Lent by J. H. Walter, Esq.

Battle of Trafalgar—in the van 72 By R. Dodd. Lent by J. H. Walter, Esq.

Vice Admiral Lord Nelson 73 By W. BARNARD (after ABBOTT). Lent by J. H. Walter, Esq.

Lord Nelson was born on September 29, 1758. joined the "Raisonable" in 1771, and the following year was in the Arctic Seas. In 1778 he became First Lieutenant, and in 1779 he gained the post of Captain. In 1794 he was made Rear Admiral, and helped to win the battle of At Teneriffe he lost his right arm. Cape St. Vincent. On August 1, 1798, he won the battle of the Nile and was made Baron Nelson. In 1801 he was made Vice Admiral, and gained the battle of Copenhagen. On October 22, 1805, he defeated the combined fleets off Cape Trafalgar and fell in the hour of victory, aged 47.

The greatest of all British Seamen. He was victorious at the Nile, at Copenhagen, and at Trafalgar. He commanded the "Agamemnon" at the reduction of Corsica, in 1794, losing an eye at siege of Calvi. He also became Duke of Bronte in Sicily, and was created Viscount Nelson after Copenhagen, in 1801. After his memorable blockade of Toulon, and his long pursuit of the French, he fell at Trafalgar in the hour of victory, 21st October, 1805. His last

words were, "I have done my duty.

Battle of Copenhagen 74 By R. Dodd.

Lent by J. H. Walter, Esq.
On March 30, 1801, under Sir Hyde Parker, with
Nelson second in command, the English fleet passed Cronenburg Castle, and on April 2, the battle of Copenhagen was fought and won.

(See also Nos. 66 and 71.)

- 75 Victor of Trafalgar—in the rear By R. Dodd.
  Lent by J. H. Walter, Esq.
- 76 Battle of Trafalgar—the "Victory' breaking the line
  By E. Duncan (after W. J. Huggins).
  Lent by J. H. Walter, Esq.
- 77 George III Reviewing the 10th Regiment (print after Beechey)
  Lent by the Rev. A. J. Poynder.
- 78 Battle of Trafalgar—rear division By R. Dodd.
  Lent by J. H. Walter, Esq.
- 79 King George II and Frederick Prince of Wales
  Reviewing the Guards
  By John Wootton.
  Lent by Charles Davis, Esq.

Wars were almost incessant in the latter part of the 18th century, after Walpole lost control. England even had to bear the strain of war within her borders when the Young Pretender tried to seize the kingdom in 1745. What the army looked like then may be judged (with allowances) from Hogarth's satire 'The March to Finchley,' (No. 309) which shows the future heroes of Culloden leaving London. From 1756 to 1763 England played for the stakes of North America and India with France, and thanks to Wolfe, Clive, and her seamen she won them, only to lose the larger part of America by her own folly in the American War of Independence, 1773-1781.

- 80 Lord St. Vincent
  By Sir W. Beechey.
  Lent by the Corporation of the City of London.
- 81 Death of Nelson
  By SAMUEL DRUMMOND.
  Lent by Mrs. Martin H. Colnaghi.
- 82 Sea Battle Lent by W. Laidlaw Purves, Esq., M.D.
- 83 Death of Nelson (engraving)

  After Samuel Drummond.

  Lent by M. H. Colnaghi, Esq.
- 84 Review of Troops at Windsor Lent by Messrs. Jackson.
- 85 Consecration of the Colours of the Royal East
  India Volunteers
  By H. MATTHEWS.
  Lent by the Secretary of State for India.

86 Viscount Hood By F. LEMUEL ABBOTT.

Lent by the Corporation of the City of London.

Abbott (1760-1803) was a meritorious but somewhat tasteless painter. He had a trick of catching a sitter's likeness, and is best known for his convincing

portrait of Nelson.

As the Venetian nobles of the 16th century Renaissance had themselves painted handling a bust, so the English admirals of the 18th century fancied a fine old three-decker ship put in a corner of their portraits, as a symbol of what had interested and concerned them most in their passage through existence.

This great seaman, who was second in command in the action off the Chesapeake, 1781, and in Rodney's total defeat of the French Fleet in 1782, has been spoken of as the instructor and precursor of Nelson, who, undoubtedly, owed much to him. Hood was a great and upright administrator, and ranks very high among British seamen.

- 87 Siege of Gibraltar
  By R. PATON.
  Lent by Christopher Head, Esq.
- Portrait of a Guardsman on horseback By D. Dighton.
  Lent by Charles Davis, Esq.
- 89 The "Victory" (the ship prior to Nelson's)—
  woodcut, in an old Georgian frame
  Lent by Newton Braby, Esq.
- 90 The British Fleet, under Sir Hyde Parker, entering the Sound, March 28, 1801 By Bluch, after Россск. Lent by Christopher Head, Esq.
- 91 Battle of the Nile—near midnight

  Engraved by DODD.

  Lent by J. H. Fraser Walter, Esq.
- 92 An exact representation of the glorious defeat of the French Fleet off the River Nile in Egypt

By G. THOMPSON. Lent by J. H. Fraser Walter, Esq.

- 93 The Royal Mails in 1794 racing as armed & 98 Cutters from Dublin to Holyhead
  By Whitcomb.
  Lent by W. Laidlaw Purves, Esq., M.D.
- 94 Battle of the Nile—10 o'clock at night By R. Dodd.
  Lent by J. H. Fraser Walter, Esq.

95 The Battle of the Nile
By J. Fittler (after F. DE LOUTHERBOURG).
Lent by J. H. Fraser Walter, Esq.

96 H.M.S. "Monarque," 74 guns By R. Shorr. Lent by Christopher Head, Esq.

97 Battle of the Nile—the attack at sunset By R. Dopp.

Lent by J. H. Fraser Walter, Esq.

On June 7, 1798, began Nelson's long chase after the French fleet, which culminated, on August 1, in the victory of the Nile. The English had 14 ships, 8,068 men and 1012 guns; the French 17 ships, 10,710 men and 1190 guns. Nelson was severely wounded in the head, but he captured or burnt all the enemy's fleet, with the exception of four vessels, all of which, sooner or later, fell into our hands. (See also Nos. 91, 94, and 99.)

99 Battle of the Nile—on the ensuing morning By R. Dodd.

Lent by J. H. Fraser Walter, Esq.

The Glorious Naval Victory of the Battle of Trafalgar, or British Tars triumphant over Fleets of France and Spain

By G. THOMPSON.

Lent by J. H. Fraser Walter, Esq.

Johnnie Newcome in the Peninsula By Rowlandson. Lent by Horace Skipton, Esq.

BAY III.—THEATRICAL AND LITERARY.

Case V.—GEORGIAN SILVER.

101 Garrick as Kitely in "Every Man in His Humour"

After REYNOLDS. Lent by H. B. Wheatley, Esq.

Portrait of Garrick
By Val. Green, after Gainsborough
Lent by H. B. Wheatley, Esq.

Mdlle. Auretti
By Ryley, after Amiconi.

Lent by H. S. Theobald, Esq., K.C.
Actress. Appeared at the Haymarket in 1746.

104 Turbutt

By MILLER, after BISSE.

Lent by H. S. Theobald, Esq., K.C.

An actor of whom nothing is known. Painted in

Garrick and Mrs. Cibber in "Venice Preserved"

(mezzotint)

After ZOFFANY. Lent by H. B. Wheatley, Esq.

Mrs. Woffington 106

By Faber, after Hautley. Lent by H. S. Theobald, Esq., K.C.

Margaret ("Peg") Woffington, actress, born in Dublin 1714, was the daughter of a bricklayer. She came to London in 1741, and played with Garrick for several years, dying in 1760.

107 Griffin—Johnson By VAN BLEEK.

Lent by Fritz Reiss, Esq.

Benjamin Griffin and Benjamin Johnson in the parts of "Tribulation" and "Ananias" in "The Alchemist." Griffin was born in 1680, son of a Norfolk Parson. Wrote several plays. Died 1740. Johnson (1665-1742) played at Drury Lane, Haymarket, etc.

Portrait of G. F. Cooke as 'Sir Pertinax то8 Macsychophant' By WOODMAN, after DE WILD. Lent by H. B. Wheatley, Esq.

Garrick between Tragedy and Comedy 109 By FISHER after REYNOLDS. Lent by Fritz Reiss, Esq.

Mrs. Siddons IIO By J. R. SMITH, after LAWRENCE. Lent by H. S. Theobald, Esq., K.C.

III Garrick and Mrs. Pritchard in "Macbeth" (mezzotint)

After ZOFFANY.

Lent by H. B. Wheatley, Esq.

[For Garrick, see No. 113]. Hannah (Vaughan) Mrs. Pritchard (1711-1768). Actress. Appeared at Bartholomew Fair, and at the Haymarket, 1733; was held to be the greatest "Lady Macbeth" of her day. A monument is erected in Westminster Abbey to her memory.

II2 Foote

By BLACKMORE, after REYNOLDS. Lent by H. S. Theobald, Esq., K.C.

(1720-1777) Actor and Dramatist. Educated at Worcester Coll., Oxon. Obtained in 1766, through the Duke of York, a patent for a theatre in Westminster, as compensation for a practical joke which had cost him his leg. Built the Haymarket Theatre in 1767.

113 Garrick

By J. WATSON, after REYNOLDS. Lent by H. S. Theobald, Esq., K.C.

(1717-1779). Actor and playwright. At school under Dr. Johnson. Came to London with him, 1737. Buried in Westminster Abbey.

114 Mrs. Cibber

By FABER, after Hudson.

Lent by H. S. Theobald, Esq., K.C. (1714-1766). Actress. Susannah Maria, d. of Mrs. Arne, and sister of Dr. Arne, the composer. Highly esteemed as a singer, both in oratorio and

Highly esteemed as a singer, both in oratorio and opera. A powerful tragedian. Married in 1734, to Theophilus, son of Colley Cibber.

David Garrick as "Abel Drugger" in "The Alchemist"

By Dixon, after Zoffany. Lent by H. S. Theobald, Esq., K.C.

116 Mrs. Charlotte Charke, Actress, daughter of Colley Cibber (died 1760)

By Hudson.

Lent by Lieut.-Col. Croft-Lyons.

117, 118, 124, 127—

Four cabinet pictures on panel—subjects from Shakespeare's Comedies By R. SMIRKE, R.A.

Lent by Mrs. Ridley James.

Study—" Quin, the Actor"
By Sir J. Reynolds.
Lent by A. Kay, Esq., F.S.A.

Garrick and Mrs. Cibber playing in Otway's "Venice Preserved."

By ZOFFANY.

Lent by C. Newton Robinson, Esq.

Belonged to Garrick and Sir H. Irving.

121 Edmund Kean

By George Clint, R.A.

Lent by Bram Stoker, Esq.

(The only portrait Kean ever sat for.)

122 Baddeley as "Moses" in "The School for Scandal"

By ZOFFANY.
Lent by Mrs. K. J. Hutchison.

Portrait of David Garrick
By ROBERT EDGE, after PINE.
Lent by Martin H. Colnaghi, Esq.

Garrick as Abel Drugger in "The Alchemist"

By ZOFFANY.

Lent by the Earl of Carlisle.

This was the first picture exhibited by Zoffany. It was bought by Sir Joshua Reynolds, who resold it for double the original price, on the first day, to the great-grandfather of the present Earl of Carlisle, on the understanding that the increased price was to go to Zoffany.

126 David Garrick and His Wife, playing picquet By ZOFFANY. Lent by the Trustees of the Shakespeare Memorial.

128 Portraits of John Palmer, actor, wearing red dress and blue cloak By Angelica Kauffmann. Lent by Charles Davis, Esq.

John Kemble 129 By SIR T. LAWRENCE. Lent by Hugh P. Lane, Esq.

A Pantomime Ballet on the English Stage 130 (about 1730)

By HOGARTH.

Lent by C. Newton Robinson, Esq.

A very interesting painting of a harlequinade at Queen's Theatre in Lincoln's Inn Fields, painted about 1725. The guard of soldiers was placed by royal order at this theatre as a special recognition of the services of Quin, the Manager, in helping to quell a riot in 1721. Drury Lane was the only other theatre guarded by soldiers.

The theatre of early Georgian days was at a low The license of the Restoration drama had produced a reaction, and, apart from religious sentiment, the drama did not interest the people. The world of fashion patronized the opera, and to secure public interest the theatres started pantomimes and

harlequinades

Portrait of the Poet Gay 131 Attributed to HOGARTH. Lent by Messrs. H. Eyre and Son.

Pope 132

By FABER, Junr. after VANLOO. Lent by Fritz Reiss, Esq.

Son of a London linen-(1688-1744). Poet. draper. Translator of Homer. Author of "The Dunciad," etc., etc. Lived at Twickenham, where he died, 1744

Dr. Benjamin Franklin 133 By D. MARTIN. Lent by the Right Hon. the Earl Stanhope.

Horace Walpole 134 By HOGARTH.

Lent by H. S. Vade Walpole, Esq.

Horace Walpole the youngest son of Sir Robert Walpole, became the type of the cultivated amateur of his time His entrance into a room is thus described: "In the style of affected delicacy which fashion had made almost natural, chapeau bras between his hands, as if he wished to compress it, or under his arm; knees bent, and feet on tip-toe, as if afraid of a wet floor.'

His literary productions, though the "Castle of Otranto" has a historical interest in the development of fiction, are unimportant, with the exception of his inimitable letters which reflect the age as only a passive mirror can.

### 135 Doctor Wolcot

By OPIE.

Lent by Rev. H. de Courcelles.

John Opie was the son of a Cornish carpenter. The age was one that delighted in prodigies, and Opie, brought to London by Dr. Wolcot (Peter Pindar), and exhibiting in the Academy at 19 years of age, was hailed as the "Cornish Wonder," and even Reynolds compared him to Velasquez and Caravaggio. A somewhat coarse vigour and liking for over-effective contrasts of light and shade reveal the provinciality and insufficient training of Opie's mind and eye, but there is no doubt that Dr. Wolcot was more amply justified in 'discovering' Opie than most of the art patrons of the day in their 'finds' of protégés. Opie was largely patronised by the gentry of Cornwall, and many ohis portraits still remain in the Duchy.

Dr. Wolcot (1738-1819) was known as a satiric poet under the name of Peter Pindar. He satirized George III. mercilessly and also had several bitter controversies with the Royal Academicians of the day.

This drawing in crayon on paper was executed before 1781. There is only one other crayon drawing known by Opie—that of Lieut. Lawrence.

136 Sheridan
By HOPPNER.
Lent by A. Kay, Esq., F.S.A.

137 Portrait of Dr. Johnson By John Opie, R.A. Lent by Lady Wantage.

Painted about 1782. The influence of Gainsborough is so marked in this portrait that it has been considered by some to be his work, and was exhibited as his in 1857. It was also exhibited at British Institution, 1857, at Winter Exhibition of Royal Academy in 1871. Formerly in the possession of Sir St. John Aubyn. Sold at Lime Grove after Lady Aubyn's death in 1856. Seen to waist \(\frac{3}{4}\), face to left, looking down and to his right; brown coat and waistcoat; grey wig; hands not seen; a bright light casts a strong shadow under the nose.

This superb portrait of Dr. Johnson shows us, on the whole, a nobler aspect of Johnson than Reynolds' more famous work. We see in this the Olympian, brooding nobility of Johnson's brusque, sterling character, when it has been refined by age to a less pugnacious attitude to life. This is the real Dr. Johnson that won him his friends and his immortality, in spite of the foibles and prejudices that often

marred his character, though they added to the

interest of Boswell's biography.

Born at Lichfield, Johnson began his literary life in 1738 with a poem which Pope praised. After some literary drudgery he brought out his first prose work for Cave, in 1744, The Life of Savage." For forty years from that date he dominated the English literary world. We scarcely know how he achieved this position, but one imagines it was by the sheer weight of his personality. The "Dictionary" appeared in 1755, just after his Then succeeded "The Idler," "Rambler" essays. "Rasselas," and much later his "Lives of the Poets." A Tory, and even inclined to be a Jacobite, he accepted George III and a pension, and in 1763 he met his great exponent, Boswell. Ill-health alone spoilt the satisfaction of Johnson, who was now regarded as a dictator by a large circle of the most attractive and brilliant persons of his day, amongst whom were Edmund Burke and Miss Burney.

Sir Isaac Newton
By Thornhill.
Lent by Trinity College, Cambridge.

139 Portait of Richardson

By Hogarth.

Lent by Sir Audley Neeld, Bart

Richardson initiated the subordination of mere adventure to the delineation of personal character and the careful representation of daily life, and gave the novel that purgation,—that outlet of the disinterested and noble emotions in sympathy, which the drama had formerly alone achieved. In "Clarissa Harlow," with all its absurdities and stiffnesses, we seem to hear the measured beat of the footsteps of fate dashing this young life to pieces,—that it dashes it against conventions which are more absurd than those usually regarded as the material for tragedy, only shows Richardson's fundamental soundness of vision. Fielding added humour to the novel, and Sterne the play of fantastic wit and sentimental brooding.

140 Portrait of Byron
By PHILLIPS.
Lent by John Murray, Esq.

Case VI.—GEORGIAN BOOKS.

Lent by H. B. Wheatley, Esq., and Miss Broadwood.

The literature of the Georgian period is marked by a preference for accepting a correct, conventional standard, and from this point of view deep personal emotions, if depicted at all, are treated with a dull coldness. It is curious that this material, commonsense age expressed itself so often in poetry rather than in prose, except in the cases of Swift, and Defoe, whose "Robinson Crusoe" appeared in 1719.

The age has claimed the title of "Augustan," but it aimed at a very trifling and limited perfection, and obtained it by the sacrifice of qualities much more important. The central part of the 18th century is dominated by the

figure of Dr. Johnson.

During this period a great school of English History was initiated with Gibbon, Hume and Robertson. The literary men of the mid-18th century believed themselves to be severely classical and correct, but they harboured amongst them the romantic attempts of Percy's "Relics," and the poetry of Chatterton, while Burns, Blake, Crabbe, and Cowper succeeded them. Gray had his own peculiar blend of classic and romantic aims. The term "Grub Street," so ably exploited by Macaulay, is characteristic of this period. An idea of often unnecessary, somewhat squalid Bohemianism attached itself to the calling of a literary man of this period, just as later it attached itself to the painter's mode of life. Fielding, Goldsmith, and Johnson, all suffered from debt. but they had chiefly themselves to blame for this.

The greater portion of the Books produced during the eighteenth century were not excellent either in printing or illustrations. Some of the finest books were issued from the Oxford University Press, specimens of which (from

1704 to 1762) are here shown.

William Caslon, to whom England owes a revival of her independence in the matter of type-setting, was born in 1692, and died in 1766. During a few years in the middle of the century very beautiful works were printed by John Baskerville (1706-1775). He commenced letter-founding in 1750, and he is said to have spent £600 before he could produce one letter to please him. Fine work was also produced by the Messrs. Foulis, of Glasgow,—notably a splendid "Homer," published in 1756, and a "Virgil," published in 1778. The types of these works were cut by Alexander Wilson, a native of St. Andrews. William Bulmer (1757-1830) produced many specimens of fine printing at the Shakespeare Press. Charles Whittingham (1767-1840), founder of the Chiswick Press, commenced business in 1790, and printed many charming books during the concluding years of the 18th century. H.B.W.

141 Fielding

Lent by the Hon Gerald Ponsonby.

Except Defoe's works, fiction worthy of the name did not exist till Richardson (born as early as 1688), Fielding (born 1707), Smollett (born 1721), and Sterne. created the 'novel,'—the great heritage the 18th century left to the world. Thin romances had existed, but not the 'novel' as we know it. "Pamela" appeared in 1740, "Joseph Andrews" in 1742, "Roderick Random" in 1748. Thus Richardson, Fielding and Smollett, though of such different ages, produced their first works within a decade. Sterne's lazy life led him to delay production till "Tristram Shandy" appeared in 1760.

These four men stand on an absolutely different footing to the other numerous but forgotten novelists of their time.

William Woollett 142

By J. K. SHERWIN, after J. K. SHERWIN.

Lent by Fritz Reiss, Esq. 1735-1785. The famous line engraver. "The first English engraver whose works were admitted and purchased on the continent"

Charles Lamb 143 Probably Meyer, after Henny. Lent by Sir Chas. Dilke, Bart., M P.

Beauty in Search of Knowledge Lent by Francis Harvey, Esq.

145 Pope (original sketch) By GEO. VERTUE.

Lent by the Right Hon. Sir C. Dilke, Bart., M.P.

During the first half of the 18th century the most conspicuous influence in literature was that of Pope. The men who had lent lustre to the age of Queen Anne died out somewhat rapidly—Prior in 1721, Congreve and Steele in 1729, Addison in 1719. Pope took 10 years to write his translation of Homer, and won by it some £10,000, and an enduring reputation. Pope's genius suited his age, which aimed rather at correct views and rounded periods than genuine firsthand personal emotion. During the last 30 years of his life, Pope was chiefly engaged on satires such as "The Dunciad," which he allowed to become too much a clever attack upon his personal enemies.

146 Royal Institution, Albemarle Street From Pugin & Rowlandson's "Microcosm." Lent by Muirhead Bone, Esq.

BAY IV. MEZZOTINTS.

The majority of the mezzutints (all those in light oak frames) throughout the Exhibition are lent by H. S. Theobald, Esq. K.C. and Herbert H. Horne, Esq. Those in black and gold frames are lent by Fritz Reiss, Esq. and John Charrington, Esq. To save space the names of the lenders of mezzotints are omitted in this Bay.

#### METHOD OF WORK.

The plate is first, by a purely mechanical process, "rocked" with an instrument shaped like a broad chisel, with a curved edge, and fluted on one side with a number of small straight grooves running lengthwise down to the edge. This is worked across the plate in many directions with a "rocking" motion until the entire surface is roughened into a close grain. If the plate were, at the end of this process, to be inked and printed from, the impression would be of a soft and even black all over. The engraver then scrapes or rubs away this grain, to a greater or less depth according to the gradation of light and dark required. Where the grain is untouched it prints black, where it is partially scraped it prints of an intermediate tone, and white where it is wholly scraped away and burnished down.

Air Pump
By V. Green after J. Wright.
Lent by Fritz Reiss, Esq.

I48 Mrs. Farthing
By H. T. Greenhead after John Hoppner.
Lent by H. B. K. Skipton, Esq.

### CASE VII.

THEATRICAL PRINTS, CARDS, RELICS, &c. Lent by Miss Hipkins and W. Laidlaw Purves, Esq.

149 Still Life By Smith.

I 50 Sir John St. Aubyn
By S. W. REYNOLDS, after OPIE.
Lent by Rev. H. de Courcelles.

151 Miss Jacob
By Spilsby, after Reynolds.

The Ladies Yorke
By Fisher, after Reynolds.

Daughters of Viscount Royston, 2nd Earl Hardwicke. Lady Amabel (1751-1833) m. Alexander, Lord Polwarth—she was created Countess De Grey 1816. Lady Mary (1757-1830) m. Thomas, 2nd Lord Grantham.

Earl of Leinster
By Dixon, after RBYNOLDS.
William, second Duke, 1749-1804.

Rev. Richard Robinson, D.D. By J. R. SMITH, after REYNOLDS.

1709-1794. First Baron Rokely. Lord Lieutenant of Ireland, 1751. Bishop of Killalon, 1752. Archbishop of Hernagh, 1765. A Lord Justice for Ireland, 1787, &c., &c.

155 Mrs. Warren
By Hodges, after Romney.
Ann, d. of Wm. Powell a famous actor.

156 Sir Robert Walpole By JERVAS.

Lent by H. S. Vade Walpole, Esq.

Charles Jervas (1675–1739), born in Ireland, was, perhaps, the best native painter of George I.'s reign, This, however, is not saying much.

He imitated Titian, and in his own estimation

surpassed him.

"Poor little Tit! How he would stare!" is reported as his comment on one of his own pictures.

This statesman led and typified the Whig victory which established the Hanoverian Electors as Kings of England on condition of their never attempting the despotism of the Stuarts.

The German interests of George I and George II allowed the Whig ministers great power, and gave cabinet government time and opportunity to develop. But in foreign politics this pre-occupation of the King with German affairs constituted a danger, and we owe it to Sir Robert Walpole, who was practically a dictator from 1721-1742, that England was not dragged into foreign complications, and so gained time to recover from the 17th century struggles and attain a material prosperity that stood her in good stead in her

succeeding struggle with France.

Walpole's fall, succeeded by his death, followed on the mistake he made in yielding to the nation's desire for war against his own instinct, rather than give up his position; but he maintained his fight against the war party long enough to save England. Of his methods little good can be said. Bribery became an organised system, and his enmity was relentless, but he had a certain rough sense of fairness, and his commonsense led him to simplify our fiscal system. His Excise Bill of 1735 would have carried this simplification further if it had not had to be withdrawn owing to the unreasoning popular prejudice against excise duties.

It may be contended, with some show of reason, that there are two ways of helping the world. There is that of the martyr who dies to raise his spire of protest against the wickedness of the world, but there is also the way of the man of the world who uses the world with a necessary unscrupulousness possibly painful to his own conscience to build a good solid Newgate, to beat down and shut up some fraction of the world's wickedness.

Sir Robert Walpole was no martyr, except to gout, but he preserved his ideal of the welfare of England through

all his dubious actions.

156A Nancy Catley as "Hebe'' Lent by John Charrington, Esq.

156B The Jessamy Bride
By DUNKARTON, after REYNOLDS.

Rev. Wm. Mason
By Doughty after Reynolds.

160 Viscount Boyne By MILLER, after HOGARTH. Gustavus, 2nd Viscount (1710-46).

161 Lady Moray By Faber, after Davison. Christian, dau. of 9th Earl of Eglinton, m. James Moray of Perthshire, d. 1748.

162 Countess of Coventry
By RICHARD HOUSTON after COTES.
Maria (Gunning) (1733-1760). Sister of Elizabeth
Gunning. Married, 1752, George William, 6th Earl
of Coventry.

163 Duchess of Ancaster

By M'ARDELL after HUDSON. Mary, daughter of Thomas Panton, keeper of the King's running horses at Newmarket (he won the Derby in 1786). Married, 1750, Peregrine, 3rd Duke of Ancaster. Was Mistress of the Robes to Queen Charlotte, and a leader of fashion. D. 1793.

164 Miss Kitty Gunning

By RICHARD HOUSTON after COTES.

Catherine, youngest daughter of John Gunning. Married, 1769, Robert Travis. Died at Somerset House, 1773.

165 Miss Woodley.

By WALKER, after ROMNEY.

Frances, d. of Wm. Woodley, Governor of the Leeward Islands, m. 1784 Henry Bankes, M.P. for Corfe Castle, d. 1822.

166 Marchioness of Granby

By HOGARTH.

Lent by the Duke of Rutland.

The colour and manner suggests Henry Morland rather than Hogarth.

Duchess of Argyll and Hamilton 167

By F. Cotes and R. Houston.

Lent by H. P. Horne, Esq. Elizabeth (Gunning) (1734-1790). A famous beauty. Married James, 6th Duke of Hamilton, 1752, and in 1759, John Campbell, afterwards Duke of Argyll. Lady of the Bedchamber to Queen Charlotte.

168 Lady Fernhoulet (mezzotint) By J. McArdell, after Reynolds.

169 Mrs. Abington By J. WATSON after REYNOLDS.

Miss Magill (mezzotint) 170

Miss Magill (Mezzothit)
By J. Watson, after Reynolds.
Lent by H. B. Wheatley, Esq.
Theodosia, daughter of R. H. Magill, of Gilhall,
Co. Down. Married, 1765, Sir John Meade, afterwards Lord Clanwilliam. Died at Brighton, 1817.

Countess Cholmondley 171 By C. Turner, after Hoppner.

Mrs. Payne Galwey and Sons 172 By J. R. SMITH, after REYNOLDS.

> (1758-85). Philadelphia, d. of O. de Lancey, of New York, m. Stephen Gallwey, of Tofts, Norfolk.

Lady Kent 173

By DEAN, after REYNOLDS.

Mary, d. of Josiah Wordsworth, of Wordsworth, Yorks., m. Charles Egleton, who assumed the name of Kent and was made a baronet in 1782. The Princess Sophia
By Sir William Beechy.

Lent by the Rt. Hon. the Earl Waldegrave.

William Beechey was born in Berkshire, and cannot claim the Celtic strain that seems to be essential to the ancestry of the English artist. He abandoned the law for painting and managed to attract the favour of George III., through rejection at the Academy, and thanks to this easy passport to public favour, achieved a popularity and reputation that his pleasing colour and superficial showy manner scarcely justified.

175 Mrs. Abington

By Judkins, after Reynolds.

(1737-1815). Actress. In girlhood a flowerseller. Appeared at the Haymarket Theatre, 1755. Very successful in comedy; original representative of "Lady Teazle" (1777).

176 Mrs. Stables

By J. R. SMITH, after ROMNEY.

Dorothy, wife of John Stables, a Director of the East India Co. and one of the Supreme Council of Calcutta.

177 Mrs. Carwardine and Child By J. R. Smith, after Romney.

Anne, wife of the Rev. T. Carwardine, of Earl's Colne, Essex, who had been originally a miniature painter; d. 1817.

178 Mrs. Richards

By Spilsbury after Gainsborough.

Wife of a musician, who was "first violin" at Drury Lane.

179 Lady Mildmay By SAY, after HOPPNER.

180 Boy and Kitten
By H. Meyer after Owen.

181 Colonel Tarleton
By J. R. SMITH after REYNOLDS.

182 Lady Hamilton, in male attire

Attributed to Gainsborough or Romney.

Lent by W. Laidlaw Purves, Esq.

183 Mrs. Davenport
By Jones, after Romney.

Probably Charlotte, d. of Ralph Sneyd of Keel Hall, Staffs.; m. 1777 Davies Davenport, M.P. for Cheshire; d. 1829.

184 Master Tempest.

By WALKER, after ROMNEY.

John Walter (or Wharton), only son of J. Tempest, M.P. for Durhan, d. 1793 185 Countess of Essex

By McArdell, after Reynolds.

Frances, d. of Sir Charles Hanbury-Williams, m. William Holles, 4th Earl of Essex, 1754. d. 1759.

186 Miss Lewis

By McArdell, after Liotard.

Probably a portrait of Mlle. Lavergne, niece of Liotard.

- <sup>1</sup>87 Mrs. Sheridan and Children By Dunkarton, after Reynolds.
- 188 Roubillac

By MARTIN, after CARPENTER.

(1695-1762). Sculptor. b. at Lyons. Settled in England about 1730. A full-length statue of Shakspere executed by him for David Garrick is in the British Museum.

189 Duchess of Cumberland

By JAMES WATSON, after REYNOLDS.

Anne, daughter of Simon Luttrill (Baron Irnham, Earl of Carhampton). Married: 1st, Christopher Horton; 2nd (in 1871) Henry Frederick, Duke of Cumberland—brother of George III. It was her marriage and that of Maria, Countess of Waldegrave, to William Henry, 1st Duke of Gloucester, that brought about the Royal Marriage Act, 1772.

190 Mrs. Curtis

By Walton after Hudson.

This charming print by Walton is exceedingly rare.

191 Eliza (Mrs. Hoppner) By Young after HOPPNER.

Probably a portrait of the painter's wife. Phebe, daughter of Mrs. Wright, of Pall Mall, a modeller of portraits in wax.

192 Thomas Bragg—line Engraver (b. 1778, d. 1867)

By HOPPNER.

Lent by Mrs. Thunder.

- The Duchess of Gloucester By Watson, after REYNOLDS.
- Opening of Waterloo Bridge By J. Constable and D. Lucas.

195 Ladies Waldegrave -By V. Green after Reynolds.

Elizabeth Laura, Charlotte Maria, and Anne Horatia, daughters of James, 2nd Earl Waldegrave, and Maria, daughter of Sir Ed. Walpole. Lady Elizabeth (1760-1816) married (1782) her cousin George, Lord Chewton, who became 4th Earl Waldegrave. Lady Charlotte (1761-1808) married (1784) George, Earl of Euston, afterwards 4th Duke of

Grafton. Lady Anne (1762-1801) married (1786) Hon. Hugh Seymour Conway, Vice-Admiral of the Blue.

Portrait of William Pitt By HOPPNER.

Lent by His Grace the Duke of Wellington, K.G.

William Pitt (1759-1806), the centenary of whose death is being celebrated this year, is represented here by three portraits, one by Hoppner, one by Owen, and one by Clint. Perhaps his personality appears to us most impressively in the fine mezzotint.

Delicate and a martyr to hereditary gout, he became Prime Minister in 1783 in his 25th year. Though laughed at by his opponents, he had the support of the King and the House of Lords, and obtained a large majority in the

elections of 1784.

He at first turned his attention to finance, and reduced the National Debt, instituting the Sinking Fund. The latter part of his life was occupied with steering England through the European complications following on the out-

break of the French Revolution.

His death was caused by the news of the defeat of his Coalition against Napoleon in the battle of Austerlitz. He died exclaiming "Oh, my country! how I leave my country!" He had succeeded in destroying the now dangerous power of the Whig oligarchy, and so prepared the way for reforms later on though he himself, owing to foreign complications was never able to carry them out. His plan of fighting France by coalitions of the continental powers imposed an almost intolerable financial burden on England, but he preserved her from serious disaster and vastly increased the country's military reputation and colonial possessions.

197 Masson

By Brookshaw, after Mortimer.

A famous tennis-player.

died in 1817. 198 Lady Derby

By BARTOLOZZI after LAWRENCE.

Elizabeth Farren (1759-1829). Actress. Appeared at the Haymarket, 1777. Married Edward Stanley, 12th Earl of Derby, and retired from stage, 1797.

The painting from which this was engraved was painted by Lawrence when he was only 21 years of

age

Stipple-engraving is only a variety or special development of line-engraving. The material employed and the method of printing are the same; but shade and gradation are obtained, not by incising the surface of the plate by a multitude of lines, but by stabbing it with a multitude of dots, which vary in depth and closeness.

Portrait of Peter von Winter
By Sam EL OWEN.
Lent by Mrs. Horsley.

200 Mrs. Siddons

By CLINT, after LAWRENCE.

(1755-1831). Actress. d. of Roger Kemble and sister of John Philip and Stephen Kemble, m. 1773, William Siddons. Played with Garrick. Very successful in Shaksperean characters.

201 Mrs. Stratton
By C. Turner, after Lawrence.

202 Master Lambton
By S. Cousins, after Lawrence.
Lent by the Rev. H. de Courcelles.

203 King George II
By WOOLIDGE, after HOUSTON.

Case VIII.—SILHOUETTES AND RELICS.

Lent by Hon. Gerald Ponsonby, Miss Halkett, Miss Leigh Brown, Miss Rooth, and Mrs. Wood.

SCREEN I.

204 Horace Walpole

By McArdell, after Reynolds.

(1717-1797). Fourth Earl of Orford. Educated at Eton and King's Coll., Cambridge. M.P. in 1741. Settled at Strawberry Hill, Twickenham (1747), where he made a famous collection of objects of art and antiquity. Established there a private press, where he printed his "Anecdotes of Painting in England," "The Castle of Otranto," etc., etc.

205 Dr. Johnson

By Doughty, after REYNOLDS.

Samuel Johnson, 1709-84. Born at Lichfield; educ. at Pembroke Coll., Oxon. Began his English dictionary 1747. Friend of Reynolds, Goldsmith, Burke, etc. Founded the Literary Club. LL.D. Dublin 1765, Oxford 1775.

206 Ozias Humphries
By Green, after Romney.

207 Sir W. Scott

By TURNER after RAEBURN.

(1771-1832). Novelist and poet. Born in Edinburgh; educated at the Edinburgh High School and University. Called to the Bar in 1792. Married, 1797, Charlotte Mary Carpenter. Author of the "Waverley Novels," etc., etc. Died at Abbotsford.

208 Miss Burney

By C. Turner, after Burney.

Frances (Burney), Mme. D'Arblay (1752-1840). Novelist. Daughter of Dr. Burney, the musician. Published "Evelina," 1778. Attached to the household of Queen Charlotte, and kept an interesting "Diary," which was published 1842-6. Married General D'Arblay, a French refugee in England, 1793.

Goldsmith 209

By Marchi, after Reynolds.

(1728-74). Author. Second son of an Irish clergyman; educated at Trinity College, Dublin, studied medicine and qualified but took to literature. Member of Dr. Johnson's "Club." Author of "The

Vicar of Wakefield," etc.

Oliver Goldsmith (1728-1774) was the founder of the modern English drama. His "Traveller" had appeared in 1764; "The Vicar of Wakefield" in 1766; and "The Deserted Village" in 1770; but "She Stoops to Conquer," together with "The Goodnatured Man," suddenly revealed the revival of English drama. The year after Goldsmith died, having achieved immortality in a very short period of literary production.

Prince Wm. Fredk., Prince of Gloucester 210

By Caroline Watson, after Reynolds. 1776-1834. Chancellor of Cambridge University. Field-Marshal. Married Mary, fourth daughter of George III., 1816. He was the son of William Henry (1st Duke) brother to George III.

James Ward 2 I I By J. WARD after J. WARD.

School 212 By V. GREEN after OPIE.

V. Green 213

By V. Green after Abbots.

(1739-1813). One of the very finest of the mezzo-tint engravers. Born in Worcestershire; pupil of tint engravers. Born in Worcestershire; pupil of Robert Hancock. Worked in London from about Produced, altogether, about 400 plates.

Sir Joshua Reynolds, P.R.A. 214 By JAMES WATSON, after REYNOLDS.

215 James McArdell By EARLOM, after McARDELL.

Notes on the Mezzotints were kindly supplied by John Charrington, Esq.

### ROYAL PORTRAITS.

216 Prince Charles Edward

After MERCIER.

(1720-1788). The "Young Pretender," eldest son of James, Prince of Wales, son of King James II and Mary of Modena. Born and bred at Rome. Landed in Scotland in 1745. Defeated at Culloden Died at Rome.

Queen Charlotte 217

By G. DUPONT after GAINSBOROUGH.

(1744-1818). Daughter of the Duke of Mecklenburgh-Strelitz. Married, 1761, King George III. Died at Kew.

218 Admiral Lord Duncan.

By HOPPNER.

Lent by the Corporation of the City of London.

219 George I.

After J. Faber.

The early Hanoverian Kings were not personally attractive. Coarse in speech and habits, without charm or intellectual power, they might still have been popular, if their whole-hearted interest had not

gone out to their German possessions.

To live at Herrenhaussen, the grotesque German parody of Louis XIV's Versailles, in a coarse license that just affected a pseudo-classic veneer, was their ideal. The English nation simply accepted them as a necessary nuisance, which had to be tolerated owing to the continued existence of descendants of the Stuart despots. When George II. was supposed to have been drowned in storm, only his faithful Queen and Walpole cared, the latter for political reasons primarily.

220 George II in Coronation Robes (print)
By Andreas Geyer, after Joachim Kayser.
Lent by Francis Harvey, Esq.

221 Electress Sophia (1613-1740)

By FAITHORNE.

Sophia of Zell, the daughter of a Stuart princess and the squalidly romantic 'Winter King' of Bohemia. had married (1658) Ernest Augustus, 1st Duke of Hanover, a dull provincial North German petty princeling. She longed intensely to survive her cousin, Queen Anne, and taste the sweets of royalty (as her correspondence shows), but fate was hard and she died first. The pleasure of succeeding to the English throne was wasted, because George I. much preferred his Hanoverian possessions.

222 George I.

After HOUBRAKEN.

Lent by Messrs. Jackson Bros.

Church and King (silhouette)
Lent by the Hon. Gerald Ponsonby.

224 George III.

By W. Woollett, after A. RAMSAY.

Lent by J. Charrington, Esq.

In line-engraving, the method is the reverse of that used in wood-engraving, inasmuch as the lines intended to print black are not left standing in relief, but are sunk into the surface of the substance employed. This is generally copper; but in the early stages of the art other metals were occasionally used, as silver (and in a few instances gold), iron and brass, and about 1820-20, the use of copper was gradually superseded by steel, which from its hardness is capable of yielding a greater number of impressions. More lately still, the custom has arisen of facing a copper plate with a thin

coating of steel before printing. When the work of incising the metal is complete, the plate is inked and then carefully cleaned so that the ink remains only in the lines; impresions on paper are then taken by means of a press of special power, by which the paper is forced into the incised lines and takes off the ink with which they are charged.

George I., when Prince of Hanover

By Tompson, after Kneller. Lent by Messrs. Jackson Bros.

(1660-1727). George Lewis, great grandson of King James I. Married, in 1682, Sophia Dorothea, of Celle. Became King of England 1714. Died of apoplexy at Osnabrück, and buried at Hanover.

Marriage of George, Prince of Wales, and 226 Princess Caroline of Brunswick Lent by the Hon. Gerald Ponsonby.

King George III in the 50th year of His Reign 227 By STRADLER, after ROSENBERG. Lent by the Corporation of Brighton.

George III., in colours 228 Lent by Messrs. Jackson Bros.

George II 229 By R. E. PINE.

Lent by Humphry Ward, Esq.

George II. had the two qualities of personal courage and common sense. When he applied with German logic to a criticism of fox hunting he quite failed to endear himself to English squires more stupid than himself. had to be content to go down to posterity as the last English king who led his own troops in battle at Dettingen in 1743, when the English troops defeated the French, who were trying to stop their junction with the Austrians. Even there George II. appeared as a ludicrous, though spirited, little figure, having to dismount in order to prevent his horse running away with him and stamping him the coward he was not.

H.R.H. George, Prince of Wales (George IV) 230 By HOPPNER. Lent by H.R.H. the Duchess of Argyll.

231 William Pitt By OWEN.

Lent by J. L. Rutley, Esq.

The Family of George III. By ZOFFANY. Lent by Martin H. Colnaghi, Esq.

"FARMER GEORGE."

To those who love England even to its very faults there is a peculiar delight in Georgian England. The very name 'George,' that of England's mythical patron Saint-'the husbandman,' according to its Latin derivation, turned traveller and saint, rather for the sake of adventure, one imagines, than for any very clearly conceived piety—has come to have a clay-bed solidity about it, particularly English. For generations Kings who were Scotchmen, or men bitten with a French madness, or Dutchmen, or Germans, had sat on the throne of England. At last, in the apogee of Georgian times, came "Farmer George," a king of homely, respectable tastes, an opiniated muddler, and not perhaps the less English in that. George III seems to sum up and typify his period. In the 18th century we have the Englishman not perhaps at his highest or best, but at his most characteristic.

"Farmer George" is indeed the grandfather of John Bull, who had, from force of circumstances, to go into business to the increase of his purse, but to the loss of his perfect ease of mind, in order to provide the sentimental Mid-Victorian woman, his wife, with the genteel refine-

ments she desired.

"Farmer George" stands for the Englishman unregenrate, and not yet cosmopolitanized, who went "down to the sea in ships" with Nelson, and fought with Wolfe and Clive. Never before had the type been so typically English. England had had its fervour of youth in Elizabethan days, but Shakespeare is superior to, rather than typical of England, and the violent emotions of the succeeding periods had all been characterized by that "something too much" which is fundamentally at variance with your true Englishman who is above all a creature of instinct and compromise, not of logical calvinistic thoroughness.

In "Farmer George," with his fine solid house, his broad acres, his port and its attendant well-earned, expected, almost unrepined against, gout, his habit of bringing home Italian pictures in his wooden ships from the Grand Tour, his delicate china, silver and Chippendale, his somewhat heavy habits of life, his rhymed didactic poetry of Pope and Crabbe, his taste for Handel,—we get the most typical Englishman we have ever known, a man of kind heart, stubborn courage, sound judgment, slow intellect, liking to live by instinct and rule of thumb, yet revealing a basis of heroism and an odd congeries of delicate appreciations.

233 Admiral Vernon
By GAINSBOROUGH.
Lent by Hugh P. Lane, Esq.

vitzer gun he invented.

Admiral Vernon with the Howitzer gun he invented. An early signed work by Gainsborough of his Suffolk period.

Previously unknown to fame, Admiral Vernon was sent with six men-of-war and a few soldiers against Porto Bello, and destroyed it. England had just rushed into war with Spain over the supposed outrage to a trader, named Jenkins; who declared he had had an ear torn off by a Spanish Customs officer. Vernon became a popular idol, but he failed to win success; in a later more important expedition against Carthagena

owing to stupid quarrels with Wentworth, the commander of the troops engaged on the expedition.

Queen Charlotte 234 By Hogarth. Lent by the Corporation of the City of York.

George III 235 By Allan Ramsay. Lent by Mrs. Peake.

H.R.H. the Prince Regent 235 Lent by Fritz Reiss, Esq.

Portrait of George IV when Prince Regent 237 By SIR T. LAWRENCE.

Lent by Lieut.-Col. Croft-Lyons.

Thomas Lawrence was born at Bristol, the son of an innkeeper. When only 21 he painted his wonderful picture of Miss Farren (mezzotint No. 198). The King took him up and had him made an A.R.A when only 21 years of age, and in 1792, on Reynolds' death, Painter in Ordinary

Between 1798 and 1813 he exhibited 90 portraits at the Academy, and in 1816 he painted the allied sovereigns at Aix la Chapelle.

It was said that Lawrence made coxcombs of his sitters, and that they made a coxcomb of him. with all his superficiality and vulgarity, Lawrence had genuine power and a sincere appreciation for art, which led him to collect the splendid drawings by great masters which he left to Oxford.

Warren Hastings

By Zoffany.

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Lent by Lieut.-Gen. H. F. Davies.

Warren Hastings may be said to have created the administration of the empire Clive had won. Hastings planned rural administration by English officials. established courts of justice and a trained police. From 1774 to 1785 he was the first Governor-General of India. He initiated a bold foreign policy which has Warren Hastings was imbeen much criticised. peached in 1786, and the long drawn out trial left him ruined, though acquitted.

King George III and Royal Family 239 By Murphy, after Stothard. Lent by Messrs. Jackson Bros.

King George IV travelling (coloured engraving) 240 Lent by the Hon. Gerald Ponsonby.

The Prince of Wales 24I By STRADLER, after ROSENBERG. Lent by the Corporation of Brighton.

King George III, aged 72 (Jubilee print) 242 Lent by the Hon. Gerald Ponsonby.

George III (mezzotint) 243 By Houston, after Zoffany. Lent by Thomas Burgum, Esq. George IV, seated (a very good impression of a mezzotint after the large seated portrait of George IV)

Lent by the Corporation of Brighton.

Viscount Cornwallis 245 By COPLEY. Lent by the Corporation of the City of London.

King George III and Family 246 By EARLOM, after ZOFFANY. Lent by the Rev. A. J. Poynder.

King George II 247 By RYLEY. Lent by Messrs. Jackson Bros.

Etching by James Barry, from his paintings 248 at the Society of Arts Lent by H. B. Wheatley, Esq.

His Majesty George III (coloured engraving) 249 By STRADLER, after ROSENBERG. Lent by Major G. Yarrow Baldock.

250 Thomas Walpole By JOHN ASTLEY. Lent by H. S. Vade Walpole, Esq. Painted 1742. A present from Sir John Smith, Bt., of Hill House, Essex.

Lord Baltimore giving freedom to the Red 251 Indians By JAMES BARRY.

Lent by H. B. Wheatley, Esq. 252 Mrs. ordan

By JAS. HEATH after RUSSELL. Lent by the Corporation of Brighton. Dorothea (Bland) Jordan (1762-1816). Actress. Appeared at Dublin in "As You Like It," 1777; at Drury Lane in "The Country Girl," 1785. Died at St. Cloud, where she was buried.

Presentation of Colours to the Royal East 253 Indian Volunteers. By H. MATTHEWS. Lent by the Secretary of State for India.

Enthusiasm delineated. 254 By HOGARTH. Lent by C. Fairfax Murray, Esq.

Royal Visit to the Academy 255 By WEST. Lent by Fritz Reiss, Esq.

256 Burke By Jones after Romney. Lent by H. S. Theobald, Esq., K.C. (1729-97). Statesman, 2nd son of Richard Burke, attorney, of Dublin. Ed. Trin. Coll., Dub. Started

the Annual Register 1759. M.P. for Wendover Strongly attacked Warren Hastings and opened the case for his impeachment in Westminster Hall, 1788. Delivered a nine-days' speech in reply to the defence, 1794 Present at the acquittal of

Hastings in 1795.

Largely owing to the obstinate stupidity of George III, the American Colonies were lost to England. The King insisted on trying to bind these growing communities down by vexatious duties levied in the interests of the Mother Country. In spite of Burke, and many liberalminded Englishmen, matters were needlessly forced to the issue of war, and England received the defeat she thoroughly deserved, becoming involved in wars with France and Spain, who gladly seized this time of domestic strain to attack their rival. England finding herself isolated appealed to Russia to help her to restrain the "increasing frenzy of His Majesty's unhappy and deluded people on the other side of the Atlantic," a vague geographical definition which was probably sufficient for the Empress She, however, had no objection to increasing Catherine. frenzy among other monarch's subjects, and promptly joined the coalition against England.

256A William Pitt

By George Clint, R.A.

Lent by Messrs. P. & D. Colnaghi and Co.

Lord Chesterfield 257

By Bell, after Gainsborough. Lent by H. S. Theobald, Esq., K.C.

Probably Philip, 5th Earl (1755-1815) K.G. favourite of George III.

Lord Chesterfield (1694-1773) was an acute and unscrupulous statesman and courtier; he shows, in his letters to his son, a brilliant intellectual power, unfortunately dominated by the evil ideal of his age, which led him to urge on his son the moral duty of not painting or singing himself, or indeed trying to do anything, while he was to profit to the utmost by the efforts of others.

258 Gratton

By V. GREEN after WHEATLEY.

Lent by Fritz Reiss, Esq.

(1746-1820). Statesman. Born in Dublin; educated at Trinity Coll., Dublin. An eloquent advocate of Free Trade, Roman Catholic Emancipation, and of Independence for Ireland. Died in London, and was buried in Westminster Abbey.

General Wolfe 259

By Houston, after Schaack.

Lent by H. S. Theobald, Esq., K.C.

Iames Wolfe (1727-1759). Second Lieutenant of staff at Culloder Colonel fort D Colonel 67th Regt., 1758. Commanded force sent against Quebec, 1759. during battle on Plains of Abraham, and died after hearing that attack was successful.

Owing to the exhaustion of the nation and to Walpole's recuperative peace policy, the army makes little show during the first half of the 18th century. Wolfe, who joined the army in 1742, had a very poor opinion of it, "our military education is the worst in Europe," "lazy in peace, and, of course, want of vigilance and activity in time of war," he wrote to his father. Again, "The officers are loose and profligate, and the soldiers are very devils." As to marksmanship, Wolfe urges a friend to teach his troops, "it may not have been thought of by your commander, and I have experience of its utility." Continental officers used to say "England possessed an army of lions led by asses," which probably only meant that animal courage in 18th century England was, as usual, commoner than the intellectual effort needed to direct it most effectively.

CASE CONTAINING ILLUSTRATED BOOKS. Lent by C. Fairfax Murray, Esq. and H. B. Wheatley, Esq.

260 Wm. Pitt

By DUPONT, after EASLOM. Lent by H. S. Theobald, Esq., K.C.

BAYS V., VI., & VII., FURNITUE OF THE GEORGIAN ERA.

Bays V., VI., & VII. are arranged as rooms. In Bay V. are placed an Adams Chimneypiece and mouldings,

kindly lent by Messrs. Charles

In Bay VI. a Middle-18th Century Chimneypiece and sections of panelling of the Middle and Early Georgian periods. In Bay VII some Oak Panelling of the Queen Anne style, which lasted on through the reigns of the two first Georges

The FURNITURE in the Bays V., VI., & VII., has

been kindly lent by the following:-

Sir Samuel Montagu, Bart., Stuart M. Samuel, Esq., M.P., D. L. Isaacs, Esq., Messrs. Morant, Hon. Gerald Ponsonby, Messrs. Charles, Fred A. White, Esq. Messrs. Isaacs, W. Barclay Squire, Esq., and J. L. Rutley, Esq.

#### BAY V.

PORTRAITS OF XVIIITH CENTURY DIVINES.

261-269 Prints various

Lent by the Corporation of the Church House.

269A Portrait of a Bishop

By LELY.

Lent by the Corporation of the Church House.

The painters at work in England in George I's reign were mostly foreigners. Kneller, who survived Queen Anne by nine years; Dahl, the meritorious Swede, to be seen best at Petworth; Laguerre and Verrio, who supplied an unintelligent public with debased classicisms.

Jonathan Richardson and Jervas were English born portrait painters of repute, but they divided their allegiance between art and literature. The paintings of Dietrich Netscher, son of Kaspar, the seapieces of Monamy, and the portraits of Liotard, of Geneva, met with considerable patronage.

270 Sterne

By FISHER, after REYNOLDS.

Lent by H. S. Theobald, Esq., K.C.

(1713-1768). Author. Born at Clonmel; educated at Jesus Coll., Cambridge. Took orders. Prebendary of York 1741. Published "Tristram Shandy," 1760.

271 Swift

By Mc ARDELL.

Lent by H. S. Theobald, Esq., K.C.

Jonathan Swift (1667-1745). b. at Dublin, ed. at Trin. Coll., Dublin. Political pamphleteer and author of 'Gulliver's Travels,' etc. Dean of St. Patrick's, 1713.

Swift influenced and was influenced by his age far less than Pope, though his influence on succeeding ages has been much greater. Gulliver's Travels appeared in 1726. Swift wrote most of his works that are well known, after his exile to Ireland in 1713, when his ambitions were overthrown by the triumph of the Whigs.

Swift was careless as to the fame of his writings, and Gulliver's Travels, for which he received £200, was the only work for which he received any payment.

His deep indignation against all shams and oppression, in combination with his own noble but soured character, gave his work a ferocity and violence that has alienated many critics, including Dr. Johnson.

272 Confirmation
By Stothard.
Lent by J. T. Heseltine, Esq.

273 Bust of John Wesley (from a bust taken during his life)

By John Adams Acton. Lent by Charles A. Kelly Esq.

The great influence of John Wesley was one of the first indications of a revival of spiritual forces in the 18th century. Wesley insisted on the idea that living faith was not a matter of accepting intellectual creeds or theological dogmas, but depended only on an intense devotion to Christ's example. As a young man he was converted at a fellowship-meeting held in Aldersgate Street, while Luther's disquisition on the Galatians was being read aloud, and "felt his heart strangely warmed, that he did trust in Christ, Christ alone, for salvation." This conversion animated him throughout his arduous, earnest, wellorganised life which continued for 50 years more. He found difficulty in getting permission to preach in the

regular churches, and gradually, from sheer necessity, organised his followers on a basis outside the church, being much influenced by the Moravian Organisation, but he always regarded himself and his followers as belonging to the Church of England, and it was only after his death, in 1791, that Wesleyan ministers ventured to administer the Sacraments, and to hold their services at the same hours as those of the Established Church.

The Church had been divided by the Hanoverian succession. The great prelates were Whigs, and owed their preferment to politics. The mass of the Clergy were poor and held Tory if not Jacobite views. Convocation was closed in 1717, and remained closed for 135 years. The lethargy into which the Church of Georgian days had fallen has probably been exaggerated, but it was not a time of strong spiritual emotion, and Dissent as well as the Established Church suffered. The oppressive tests which precluded dissenters of all shades of opinion from public office were gradually repealed. In 1813 even the Unitarians had their disabilities removed.

Bishop Butler, of Durham, declared "the influence of Christianity was wearing off the minds of

men."

The system of holding several livings and not residing in their cures militated against the spiritual influence of the Clergy. We probably get a fair idea of the average Georgian parson from Fielding's "Parson Adams," or Goldsmith's "Vicar of Wakefield." But 'Dr. Sharpe,' in Zoffany's painting No. 148, is also a type to be kept in mind.

274 King George IV's Marriage Lent by the Hon. Gerald Ponsonby.

275 Whitefield
Lent by the Rev. Charles H. Kelly.

276 Charles Wesley
By Gainer.
Lent by the Rev. Charles H. Kelly.

277 John Wesley

By GREENWOOD, after HONE. Lent by H. S. Theobald, Esq., K.C. (1703-91). Evangelist and divine. Ed. at the Charterhouse and Ch.Ch., Oxon. Founder of the Wesleyan Methodists.

277A John Wesley Lent by H. S. Theobald, Esq., K.C.

278 Whitefield

By Watson, after Russell. Lent by H. S. Theobald, Esq., K.C.

(1714-70). A celebrated preacher, b. at Gloucester, ed. Pembroke Coll., Oxon. Opened chapel in the Tottenham Court Road, 1756.

George Whitefield worked in sympathy with Wesley for several years, but drifted, to some extent, away from him on doctrinal points. Whitefield had an unrivalled gift as an emotional orator, and converted immense audiences of the roughest people, like the miners at Kingswood, near Bristol, but he had little of Wesley's intellectual organising power and none of his wise tolerance.

279 Whitefield
By Faber, after Wollaston.
Lent by H. S. Theobald, Esq., K.C.

279A Sir Sidney Smith
By Sir T. Lawrence.
Lent by the Rev. J. Hector de Courcelles.

The celebrated naval officer and victor of Acre. Born in 1765. This picture is mentioned with admiration by Dr. Waagen, the celebrated Berlin art critic,

in his "Galleries and Cabinets of Art in Great Britain." Exhibited at the Manchester Art Treasures Exhi-

bition, 1857.

280 Two Children and Dog By ZOFFANY.

Lent by Humphry Ward, Esq.

This picture belongs to the period when Zoffany was painting in India.

281 Assembly Rooms By Miss Sharples.

Lent by the Bristol Academy of Fine Arts.

A great feature of Georgian days, before steam centralized England, was the importance of the provincial centres, where local county society gathered for the dull months. York, Norwich, and many other provincial cities, even towns so near London as Lewes, had their season, as the fine old Georgian houses, now so often become Nursing Institutions or Reformatories, testify. This was due to what is described as "the new-fashioned way of conversing by assemblies." Besides these provincial seasons the taste for a very artificial rusticity and landscape gardening gave suburbs like Twickenham, Richmond, Chiswick, and Hampstead, great vogue, while a combination of the desires for health and society on the part of a gouty and bored generation led to the popularity of the great Wells, Bath, Tunbridge, Epsom, and later, Cheltenham and Clifton, Scarborough, with its sea-bathing, attained popularity last of all.

BAY VI.

281A Paper Fashion-figures. Lent by Mrs. Rooth.

282 Newe Barwicke, Esq.

By Carrier (formerly supposed to be by ZOFFANY).

Lent by G. E. Lloyd Baker, Esq.

283 The Right Hon. Sir John Sinclair By BLACKBURN, after RAEBURN. Lent by the Archdeacon of London. Painted in Raeburn's studio.

The Rt. Hon. Sir John Sinclair, Bart., M.P., born 1754, died 1835. Founder of the Board of Agriculture, 1793; Author of the Statistical Account of Scotland; Founder of the British Wool Society; raised two Regiments of Fencibles in the County of Caithness for the great French War; son of George Sinclair and Lady Janet Sutherland; buried in Holyrood Abbey.

Joseph Hucks as Salt-Bearer at Eton Montem Lent by the Lord Aldenham.

Painted for the headmaster at Eton College when the subject of the portrait was in Sixth Form.

#### CASE IX.-LOWESTOFT CHINA.

285 Chippendale Cabinet Lent by W. Hugh Spottiswoode, Esq.

containing-

286 Collection of "Lowestoft" Ware Lent by W. W. R. Spelman, Esq.

The Lowestoft Factory was founded about the year 1756 and was closed about 1803. It was situated between Crown Street and Factory Lane, formerly called Bell Lane. The first proprietors were Messrs. Walker, Brown, Aldred and Richman. In the years 1902 and 1903, these premises which had recently been used as a Malthouse, were pulled down prior to reconstruction, and in course of demolition a large quantity of moulds, saggars, broken china, and other debris appertaining to the manufacture of Porcelain were discovered. These discoveries gave the key to what was really manufactured at Lowestoft, in the way of Porcelain, and proved that this was a soft paste composed chiefly of silica, alumina and bone earth; and not the hard paste porcelain usually called Lowestoft. A monograph on the subject has been written by Mr. W. W. R. Spelman, the owner of the larger portion of the remains, giving illustrations of them, and of examples of the true Lowestoft ware.

Copies of this work can be obtained at the turnstile, W.W.R.S.

287 The Thornhill Family By Hogarth. Lent by W. K. Willcocks, Esq.

Hogarth ran away with Sir James Thornhill's daughter, and owed his forgiveness, it is said, to the impression made by his pictures on his new father-in-law, who was enough of an artist to recognise their great merits, when they were brought to his notice by his wife.

288 Portraits of Earl of Orford, and Hon. Thomas and Hon. Richard Walpole

By AMICONI.

Lent by H. S. Vade Waipole, Esq.

Earl of Orford in centre, Hon. Thos Walpole on right (to whom belonged many of the coats in the Centre Case), Hon. Richard Walpole in background, This is the central part of a picture of 1st Lord Walpole of Wollerton, his wife, and nine children.

- 289 George Morland
  By J. R. Smith, after Morland.
  Lent by John Charrington, Esq.
- 290 John Hoppner, R.A.
  By Charles Turner, after Hoppner.
  Lent by Fritz Reiss, Esq.
- 291 Portrait of Thomas Girtin By John Opie, R.A. Lent by G. W. H. Girtin, Esq.
- 292 Richard Parkes Bonington
  By R. P. Bonington.
  Lent by the City of Nottingham Art Museum.
- 293 Portrait of the Artist
  By R. Wilson.
  Lent by the Bristol Academy of Fine Arts.
- 294 Hogarth

  By Benj. Smith, after Hogarth.

  Lent by Lady Russell.
- Reynolds
  By Kirkley, after Reynolds.
  Lent by H. S. Theobald, Esq., K.C.
  (1723-92). Portrait painter, b. at Plympton,
  Devon, son of Rev. Samuel Reynolds. Learnt
  painting under Hudson and in Italy. Intimate
  friend of Johnson, Garrick and Goldsmith. With
  Johnson, founded the 'Literary Club,' 1764. Selected
  as President of the Royal Academy on its foundation
  in 1768; knighted 1769; buried St. Paul's Cathedral.
- 295A Eighteenth Century Embroidered coat Lent by Newton Braby, Esq.

Case X.

296 Chippendale Cabinet Lent by W. Hugh Spottiswoode, Esq. containing—

297 Staffordshire Pottery Lent by B. T. Harland, Esq.

Unlike the porcelain our Georgian pottery was not copied from the Chinese or the Continental wares, it is purely English in make and ornament. Among Mr. Harland's pieces, the oldest are the Astbury wares and the white saltglazed teapots, both made in the first half of the 18th century. The salt-glazed ware is very hard, thin and light, and has a surface nearly as rough as orange skin: the teapots are interesting for their quaint forms, such as houses, ships, animals, shells and other unexpected objects. ornament is sharp and finely moulded, and great skill was required to make them successfully. After about 1750 they were usually painted with coloured enamels. The splashed and clouded wares belong to the middle part of the century, and are generally called Whieldon pottery from the name of their most celebrated manufacturer. The cream-coloured earthenware was not made to perfection till about 1765. Staffordshire was noted for its pottery figures, such as those lent by the Victoria and Albert Museum. The best modellers were Ralph Wood, father and son, Wedgwood and Enock Wood, and the humorous groups of the Vicar and Moses, and the Parson and Clerk, as well as the popular Toby jugs, are illustrated in the same loan.

R.L.H.

- 298 Roubillac sculpturing the bust of Garrick By PYNE.
  Lent by Martin H. Colnaghi, Esq.
- 299 Canvassing for Votes (engraving)
  By Hogarth.
  Lent by the Corporation of the City of York.
- 300 Strolling Actresses in a Barn
  By Hogarth.
  Lent by Rev. H. de Courcelles.
  The original picture was destroyed by a fire.
- 301 A Quaker (mezzotint)
  By R. Houston.
  Lent by Lawson Thompson, Esq.
- 302 Reading the Scriptures (mezzotint)

  After HAYDON.

  Lent by Lawson Thompson, Esq.
- 303 Gracechurch Street Meeting (water-colour) Lent by Lawson Thompson, Esq.
- 304 Marriage à la Mode (six engravings)
  By Hogarth.
  Lent by Lord Aldenham.
- 305 William Hucks, M.P. By VANDERBANK.
  - Lent by Lord Aldenham.
- 306 The Fair Quaker (mezzotint)
  By R. Houston.
  Lent by Lawson Thompson, Esq.
- 307 William Hucks, M.P. (died 1740)
  By VANDERBANK.
  Lent by Lord Aldenham.
  An engraving of No. 305.

308 The Polling (engraving)
By Hogarth.
Lent by the Corporation of the City of York.

309 Engraving—" The March to Finchley."
By Hogarth.
Lent by Rev. H. de Courcelles.

# Case XI.—CHIPPENDALE CABINET. CONTAINING CHINA

310 Chippendale Cabinet

Lent by Hugh Spottiswoode, Esq.

The Chinese influence is very marked in this fine piece of furniture.

containing

311 Collection of Bristol China Lent by Alfred Trapnell, Esq.

312 More Scotchmen
Attributed to Galray.
Lent by Miss E. M. Symonds.

313 Drawing
By Rowlandson.
Lent by the Corporation of Brighton.

314 A Country Mall
By Maria Caroline Temple.
Lent by Colonel Tipping.

315 Richmond Hill (1782) By BUNBURY. Lent by Miss Halkett.

316 Caricature—William Pitt By John Halkett. Lent by Miss Halkett.

317 Caricature Lent by Miss Halkett

318 Lunardi's Balloon in the German Ocean
(1785)
By DAVID ALLAN
Lent by Miss Halkett

319 Drawing of Tuilleries Gardens
By Rowlandson.
Lent by Ernest Gye, Esq.

320 Engraving of Northcote's Portrait of Lord Chancellor Loughborough By Bartolozzi. Lent by Miss Halkett.

Portrait of Dr. Russell (the founder of Modern Brighton)

By ZOFFANY.
Lent by the Corporation of Brighton.

- 322 Caricature, Lord North By JOHN HALKETT. Lent by Miss Halkett.
- 323 Caricature—" Dumouriez."

  By John Halkett.

  Lent by Miss Halkett.
- 324 Drawing
  By Rowlandson.
  Lent by Ernest Gye, Esq.
- Wife and No Wife: a Trip to the Continent (depicting the marriage of the Prince and Mrs. Fitzherbert)

  Lent by the Corporation of Brighton.
- 326 Etching of Old Edinburgh By DAVID ALLAN. Lent by Miss Halkett.
- The Three Browns booked for Brighton (local coaching skit)

  Lent by the Corporation of Brighton.
- 328 George IV Driving in Hyde Park Lent by Messrs. S. & A. Fuller.
- 329 "The Grand Tour."
  By JOHN HALKETT.
  Lent by Miss Halkett.

# CENTRE OF GALLERY

LARGE CENTRE CASE CONTAINING COSTUMES, CHINA, GLASS, SAMPLERS. &c.

Centre Case A.

On the top-

Bust of Pope, by Roubillac Lent by H. B. Wheatley, Esq.

"I breakfasted with Rogers yesterday . . . in the dining room there are some beautiful paintings. But the three most remarkable objects in that room are, I think, a cast of Pope taken after death, by Roubillac, a noble model in terra-cotta by Michael Angelo . . and lastly a mahogany table (by Chantrey).—Letter of Macaulay to his sister Hannah, June 25, 1831. H.B.W.

Staffordshire Figures lent by Wilson Steer, Esq.

Pottery, etc., lent by Mrs. Hutchison, Mrs. Forrest, etc.

SAMPLERS.

Lent by Mrs. Charles Longman.
1. A.D. 1725. Alphabets and borders above. Panels below, containing The Lord's Prayer, The Commandments,

8 A.D. 1813. A series of borders, with houses, figures,

etc., with formal border round. Signed E. Healy.

9 A.D. 1816. A very small sampler worked in black silk on fine muslin. Alphabets above, moral maxims below.

Signed, Lucy Titshell.

10. A.D. 1821. Landscape, with house windmill, etc., and clouds above. Verse of hymn below. Signed, Rachel Lee, aged 11.

# Screen I.—DRAWINGS AND ETCHINGS OF XVIIITH CENTURY—LONDON.

On this Screen are arranged a tribute of the 20th Century to the 18th Century.

Side A.—Water-Colours, by Philip Norman, Esq., of 18th Century London houses, mostly now pulled down.

Side B—Drawings, and Etchings of 18th Century London architecture, by Muirhead Bone, Esq.
The Belief; but only as much of each as would fit into the space. Signed Elizabeth.

2. A.D. 1736, Alphabet, and Verse below.

"When this you see, remember me,
And keep me in your mind,
And be not like the weathercock,
That turn att every wind.

When I am dead, and laid in grave,
And all my bones are rotten,
By this may I remembered be
When I should be forgotten."

Signed Ann Wool

Signed Ann Woolfrey.
3. A.D. 1739. A verse of a hymn.

"Death cannot make our souls afraid If God be with us there, etc."

Signed, Elizabeth Stephenson.
4. A.D. 1741. Verse of a hymn at the top, and various

devices below. Signed,
"Mary French ended this work in the tenth year of
her age, one thousand, seven hundred, forty one. In
the fourteenth year of the R. K. G. 2."

5 A.D. 1749. Alphabets in various stitches, a verse of a hymn, and landscape with windmill below,

"No happiness is here compleate
'Tis hard to be both good and great,
In riches no assurance is
And pleasure yields uncertain bliss,
But wise are they who careful be
To gain a good eternity.
For tho' our days uncertain are
The work must be compleated here.

Signed Rebekah Bland.

6 A.D. 1753. Verse above, Lion and Unicorn below, Parrot, clouds, etc.

7 A.D. 1792. Dr. Watt's hymn "How doth the little busy bee" in centre. Beehive above and bees. A landscape below, with two figures. Signed Mary Brooks.

#### Case XII.-PORCELAIN.

Lent by South Kensington Museum.

The old English porcelain in the Georgian Exhibition is, generally speaking, of two kinds, both of which differ in manufacture and in outward appearance from our modern ware. The first is true hard-paste porcelain made in the Chinese fashion from two natural minerals, china stone and china clay, and is pure white. This class was only made for a few years, between 1768-1780, at Plymouth and Bristol, and is well illustrated by Mr. Trapnell's beautiful specimens. in Case.

The second kind is made of an artificial glass mixed with clay, and is called soft-paste porcelain: it is covered with a soft glass or glaze of creamy tint. This class was made with slight variations at nearly all the early factories of which the most noted were Chelsea, Bow, Derby and Worcester.

R.L.H.

# Centre Case B. WOMEN'S COSTUMES,

Lent by Mrs. Peake and Lord Stanley of Alderley.

The Georgian woman seems to have had a charming instinct in the material if not always in the form of her dress. Fashion seems inevitably to dictate extravagance of form, this being an easy road to that personal noticeableness that so many secretly crave for. It is impossible to defend the broad, flat hoops in vogue in the middle of the 18th It can only be said that, managed with skill, even these did not militate against a certain grace. In material, however, the Georgian woman showed a quick taste, and a commonsense, founded on real knowledge of good materials. We learn from Richardson in "Clarissa Harlowe," how a young lady was set up by her father for the battle of life with two good frocks. These being meant to last her life time could be of thoroughly sound rich material. The science of cutting, as one would expect in the handling of expensive materials by thrifty people, was at a very high degree of perfection. To protect these rich stuffs, all kinds of pretty, delicate aprons were worn, such as the yellow silk one embroidered in Chinese fashion, an exact counterpart of which may be seen in one of Hogarth's pictures in the Gallery.

In George I's reign even the gentry wore Indian chintzes and Dutch calicoes. The wool and silk weavers rioted at this neglect of their wares in 1719, and the custom was attacked in the persons of the wearers and by legislation. The chintz dresses were turned into quilts, and dimities, linens, and fine hollands embroidered by the wearer's hands

succeeded.

Ostentation in dress was common. One lady appeared at a Royal wedding in lutestring at 13s. a yard, "brocaded with great ramping flowers in shades of purples, reds and greens." Queen Caroline borrowed 2,400,000 of jewels for her coronation, and wore them all on her person at that event.

The large size of the hoop allowed large patterns. A duchess wore a petticoat with "brown rocks covered with all sorts of weeds, and every breadth had an old stump of a tree that ran up almost to the top of the petticoat, broken and ragged, and worked with brown chenille, round which twined nasturtians (sic), ivy, honeysuckle, periwinkle, convolvuluses "—evidently inspired by a Chinese robe. Another dress consisted of "festoons of nothing at all."

The rich silks, with sprigged embroideries worked by the wearers themselves, form as charming a dress material as can be imagined. These embroideries were inspired by the Chinese work which had such a vogue and exercised such excellent influence on English taste in the 18th century.

The splendid durability of these beautiful stuffs is proved by the perfect preservation of these dresses, which are as good and fresh to-day as when purchased and fitted in the 18th century. The linings are of linen.

Case XIII.—POTTERY.
Lent by South Kensington Museum.

Screens III. & IV.—ARCHITECTURAL PHOTO-GRAPHS.

Lent by Messrs. Batsford, The Proprietors of *The Architectural Review*, The Proprietors of *Country Life*, and Mowbray Green, Esq.

The great age of English Renaissance Architecture comes during the 17th century and closes with Wren's death, but for a permeating taste and scholarship in architecture no

age can surpass the 18th century.

Probably never before or since has an interest in building and a knowledge of its laws, both of beauty and construction been so widely spread in a nation as among the English of the 18th century. Under Wren a school of accomplished artizans had grown up to whom we owe probably the excellence of much of the splendid work of the 18th century.

Architecture became a popular hobby, and possibly this led to its fall, for the dilettante amateur, who, like Lord Burlington, had a pretty taste in proportion, fancied he could build with just a little practical assistance from a professional architect, whereas building must be the outcome of great structural necessities nobly expressed. Possibly the degeneration was due to the inherent artificiality of Renaissance architecture in a northern, essentially Gothic country.

The genius of Wren had used Renaissance terms for his purposes, but once his dominant personality was gone, the style mastered the professor and buildings became scholarly and correct, but artificial. Dance, in Newgate, revealed an absolute talent of the highest order, but on the whole the spirit of the 18th century architecture is that of tasteful correctness in artificiality. It is redeemed by its splendid workmanship. We cannot, however, be surprised that English Renaissance architecture degenerated slowly as it did through Adam, Burton and Nash, to die in King's Cross Station and the Wesleyan Chapels of Hackney and Homerton.

SIR CHRISTOPHER WREN, the architect of most of our City churches, died in 1723, and left an important school behind him, mostly composed of men who had worked either for or in conjunction with him. Nicholas Hawksmoor, the eldest of these, had been his assistant and was the architect of several churches in the East end of London notably St. Anne's, Limehouse, St. George's-in-the-East, and Christchurch, Spitalfields (1). He also built St. George, Bloomsbury (2), and helped Wren with Queen's College, Oxford (3).

Sir John Vanbrugh, architect. poet and dramatist, designed Blenheim Palace and Castle Howard. His buildings are nearly all heavy and large in scale. Seaton Delaval Hall, of which two photos are shown (4), is one of his best efforts, but Duncombe Park (5) is a good example of his heavier manner.

Pope, in a punning epitaph, said of him:-

"Lie heavy on him Earth, for he Laid many a heavy weight on thee."

James Gibbs, architect of St. Martin's-in-the-fields, St. Mary-le-Strand and the Radcliffe Library at Oxford. The Radcliffe is one of the best Rennaissance buildings in England. Gibbs, although his work was correct and in many ways academic, treated his buildings with great ability and originality.

John James was the architect of St. George's, Hanover Square. The two houses in Cavendish Square (7) which are supposed to be the wings of an incompleted mansion, are

excellent examples of his work.

William Kent, architect of the Horse Guards, the Home Office and several large country houses. He was a great friend and adviser in art matters of the Earl of Burlington, to whom is credited the design of the villa at Chiswick. Kent, who began life as a carpenter, went to study in Italy at Lord Burlington's expense and afterwards became quite a fashionable architect

Giacomo Leoni, an Italian who built Moor Park, near Rickmansworth, also made a design for a huge house at Carshalton, engravings of which are exhibited, and show the big scale on which things were done in the 18th century The plan shows the formal setting out of the grounds with

straight paths and geometrically-shaped plots.

Colin Campbell built Houghton for Sir Robert Walpole.

Sir William Chambers was the last of the great architects who carried on the tradition of the Wren school. His best and most important work is Somerset House, the river front of which is as fine as anything done in this period, either in England or abroad, though it has been somewhat spoilt by the Thames Embankment.

John Wood, of Bath, built Prior Park, near Bath, and also laid out and built many streets of fine buildings in that city when it was in its heyday as a fashionable watering

place.

George Dance built the old Newgate Prison that has just been pulled down. This building, though it looked grim and prison-like, was, for this very reason a fine piece of architecture, as it forcibly expressed the purpose for which it was built. Dance also built All Hallows, London Wall, a very good church, and also St. Luke's Hospital in Old Street.

Robert and James Adam. These were two Scottish brothers, who went out to Dalmatia and studied the Roman architecture of Diocletian's Palace there. Some of the delicate and fanciful decoration which they introduced into their buildings was to some extent the result of their foreign study. Some of the best examples of their work are to be found in London—the Adelphi was built by them as well as Kedleston, a photo of which is shown.

Decimus Burton did most of his work in the early years of the Nineteenth Century and is therefore one of the last of the Georgian architects. The screen at Hyde Park Corner and other buildings in the Park are his best known work in

London.

Apart from the works of well-known men there is a great deal of interest in the smaller architectural work of the Period. The photographs of the doorways in Bath, and the views of old London streets give some idea of the dignity and quiet charm of these buildings.

MICHAEL BUNNEY.

## Case XIV.—WEDGWOOD WARE. Lent by South Kensington Museum.

Josiah Wedgwood (1730-1795), "the Prince of Potters," was the greatest and most successful English potter. began by using salt-glaze Whieldon and cream-wares, but he is most celebrated for his many inventions and improvments, of which jasper-ware and black "basalt" were most remarkable. His jasper ware, perfected between 1770-80, is well seen in the vases, plaques, and medallions in the case lent by the Victoria and Albert Museum; it is usually decorated in white reliefs on a ground of blue, green or black, and the copies of the famous Portland vase, exhibited in the British Museum, are amongst the best works in this material. The black "basalt," which is well illustrated in this case, was used by a number of potters who followed Wedgwood's example, and his jasper ware was closely imitated, as may be seen in the vases made by Adams and lent by one of his descendants. The firm of Wedgwood & Sons is still at work at Etruria in Staffordshire, and the jasper ware with the old designs is still made. Josiah Wedgwood started a new era in English pottery; his influence was felt all over the continent and his wares were shipped to all parts of the world.

# Centre Case C.—XVIIITH CENTURY GLASS. (Two Top Shelves.) Lent by R. A. Leckie, Esq.

1. Old Cordial Glass.

2. Glass showing Sunderland Bridge, 1796.

3. Air Spiral Wine Glass.

4. Coaching Glass (made to be set down, when drained, on a tray held up to the driver).

5. Engraved Mug with Coin in foot.

6. White Spiral Wine Glass.

- 7. Early 18th Century Wine Glass.
- Drinking Horn (engraved).
   Wine Glass, Double Air Spiral.

10. Drawn Wine Glass.

11. Baluster Stem Wine Glass.

12. Wine Glass, showing "Bellerophon."

13. Coloured Twist Wine Glass. 14. Air Spiral Wine Glass.

15. Ale Glass.

- 16. Cut Stem Wine Glass.17. Air Spiral Wine Glass.
- 18. Baluster Stem Wine Glass19. Early Engraved Wine Glass.20. Rose Engraved Wine Glass.

21. White Spiral Wine Glass.
22. Rose Glass—Jacobite Emblem.

23. Moulded Bowl and White Spiral Wine Glass.

24. Engraved and Cut Stem Wine Glass. 25. Double Egg Cut Stem Wine Glass.

1769. Handkerchief divided diagonally into 4 divisions, in which are given the various fares between different parts of London.

by Hackney coach
 by Hackney chair

3. by Boats on the Thames

and in the 4th division the distances to different cities from London. T. Barwick & Co. March 1769.

Lent by Mrs. Charles Longman.

## (Bottom Shelf)

Pair of 18th century Adams Jasper Oviform Vases and Covers, on foot, with designs representing the Seasons Height 9½ in., mark impressed "ADAMS." Period 1780.

Pair of 18th century solid Pale Blue Adams Jasper Vases and Covers, with Acanthus leafage from base in white relief, Romanesque border, &c. Height 9¼ in., mark impressed "ADAMS." Period 1780. Lent by P. Adams, Esq.

Worcester China lent by Lieut.-Col. Croft Lyons.

William Adams, Tunstall (1745–1805) came of an old Staffordshire family of landowners and master-potters. From a will dated 1617 the name of another William Adams is found to have been a Staffordshire Potter, and there have been many since of the same name eminent as potters. The firm of William Adams & Co. are still making pottery of nearly every description at Tunstall, in Staffordshire, and this includes a reproduction of their well-known blue and other coloured Jasper (which their eminent predecessor, William Adams, made at the same manufactory some 120 years ago). Four specimens of the 1780 period are displayed in centre case C, bottom shelf. Specimens of the original Adams Jasper are to be found in the British Museum, South Kensington, and many Museums in the provinces. The Adams Jasper possessed considerable originality both in colour and

design, and if occasionally a specimen is found to be similar to the work of other makers, it is because the antique originals were used as guides, and were often resorted to by the Staffordshire potters.

F.F.

#### Centre Case D.

Reproductions of the illustrations to "Social Caricature in the 18th Century," by George Paston; lent by Messrs. Methuen & Co., the publishers.

In 1742 the grounds of Viscount Ranelagh's Villa, at Chelsea, were laid out and opened as a public resort. There was a large hall for eating, and gardens. Horace Walpole visited it, but did not "find the joy of it." The Vauxhall Gardens, decorated by Hogarth, had been reopened by Tyre, in 1736, and, as they were accessible by water, they were very popular.

The English people seem at this time to have had the sensible habit of the Germans of to-day, and frequented, in family parties, such public places, where either out of doors or in a large hall, food, music and society could be enjoyed.

Sadler's Wells, Islington, Cupan's Gardens, opposite Somerset House, provided similar facilities for humbler folk. Marylebone Gardens, were frequented for open-air bathing and breakfast.

#### MEN'S COSTUMES.

Lent by Mrs. Peake, Lord Stanley of Alderley, and H. Vade Walpole, Esq.

The long wigs of Queen Anne's time, with curls reaching nearly to the waist, in imitation of Louis XIV's style of dressing the hair, had gone out. A gentleman who wished to affect fashion wore a "toupée" of curls over his forehead, but the ends of the wig were tied in a pigtail or

put in a silk bag.

For daily wear a plain coat, waistcoat and breeches were worn, with stockings of the same colour. For dress occasions gentlemen wore coats and waistcoats like those in this case, some of them embroidered in Paris at a cost of £140, others worked in England on the tambour frame, as we see the lady working in Angelica Kauffman's picture (No. 63 in the Upper Gallery). With these went partridge silk stockings, ruffles, lace frills, gold buckles, powdered wigs, muslin cravats weighted with beads to correct their stiffness.

Linen, woven in the househo'd for less important purposes, was purchased from Holland for shirts, at 14/- an

ell (45 inches).

Later on the use of flour for powdering wigs went out owing to the scarcity of bread during the Napoleonic wars.

# Case XV.—BOW AND CHELSEA CHINA.

Lent by Wilson Steer, Esq. & L. A. Harrison, Esq.

The two London factories, Chelsea and Bow, are the oldest, both beginning about 1745. Their earliest wares were white undecorated porcelain, like the cups with raised sprigs, the coffee-pot and the figures lent by Mr. Wilson Steer.

Coloured decoration was gradually introduced, and the patterns were usually copied from old Chinese and Japanese designs, such as the quail or partridge pattern on the eight-sided dish in the same case. Next came the flower designs borrowed from Dresden China, and lastly the rich-coloured backgrounds with gilt borders and painted subjects of figures, flowers, birds, &c., in the style of old Sèvres. Two plates, lent by the Victoria and Albert Museum, show the beautiful blue and the rare claret colour for which Chelsea was celebrated. The prettily-modelled and bright coloured figures were made in great numbers at Chelsea, Bow and Derby. The London factories ceased to exist about 1780.

R.L.H.

# CASE XVI.—WORCESTER (TRANSFER), LONGTON HALL AND LOWESTOFT CHINA.

Lent by Merton A. Thoms, Esq.

The Worcester works began in 1751, and continue after many changes to this day, and the Derby factory has almost

as long a record.

Worcester porcelain is very neatly made and carefully decorated. Most of the transfer-printed pieces, lent by Mr. Thoms, were made there about 1756-66. Printing on china is an English invention; it was used first in Liverpool in London, and in Worcester, but afterwards came into general use in the Potteries, where it forms an important branch of decoration at the present moment. Portraits of the kings, queens and heroes of the time were popular subjects of china decoration at Worcester, as will be seen on Mr. R.L.H. Thoms's Mugs.

#### SCREEN V.

Side A-GLASS PRINTS.

Lent by Edward Hudson, Esq.

## Side B—SAMPLERS.

Lent by Mrs. Charles Longman.

11 A.D. 1726. Various designs in Holliepoint, as used on babies' caps, &c.—Signed, P.W.
12 A.D. 1730. Various verses and moral maxims sur-

rounded by a border of flowers.

"Keep a strict guard over thy tongue, thine ear and thine eye, lest they betray thee to things vain and unlawful. Be sparing of thy words and talk not impertinently or in passion. Keep the parts of thy body in a just decorum and avoid immoderate laughter and levity of behaviour."-Signed Sarah Grimes.

A.D. 1767. Adam and Eve in the Garden. Texts and

border round.—Signed, Ann Smith.

14 A.D. 1779. With Agur's prayer in centre. Figures on either side, with clouds above, &c. -Signed, Ann Chapman.

A.D. 1782. Verse with basket of flowers below. 15

"Youth is the time for progress in all Arts; Then use your Youth to gain most noble Parts.

Signed, Eleanor Debenne.

16 A.D. 1797. Parrot in centre worked in darning stitches and samples of other darns round.—Signed, Eliza Wilkin, Sudbury.

17 Early 19th century map of England, worked on net in

various stitches.

18 Figure of Lady with dog. Worked on white silk in fine black silk.

19 Three-quarter figure of lady, worked on satin in various

stitches.

20 A.D. 1801. Inscribed with Gen. iii., verses I to 18. Below, Adam and Eve with Tree of Knouledge, and close background worked in satin stitch. Border of flowers. Signed "Mary Padfield."

Ship (woolwork). Lent by Mrs. Salmon.

22. Sampler 1824, by Harriott Mares. Lent by W. Barclay Squire, Esq.

23. Sampler 1826. Lent by W. Barclay Squire, Esq.

The Sampler, in its original form, was simply a record of designs or stitches. The earliest specimens have, as a rule, various patterns worked in strips across them, which patterns were copies of borders for garments or hangings. By the middle of the 17th century alphabets began to be added to the sampler; probably by this time household goods had increased, marking became more general, and different forms of lettering were practised and recorded on the sampler. It soon became the custom to sign the worker's name and the date on the sampler, and to this again were

added moral axioms and texts or verses.

This stage was reached by the beginning of the Georgian By then, too, the earlier style of rows of patterns had given place to something of more pictorial effect. Borders were now usually worked round the sampler as a frame, and by the time George II came to the throne designs began to change into regular pictures, which gradually became more elaborate as time went on. Perhaps the last half of the reign of George III was the best period for samplers in this style, a good specimen of which is the view of the Garden of Eden with Adam and Eve, to be seen in No. 13.

Needlework pictures were also popular during these years. The very fine black silk then in use, was a good medium for copying engravings. Some of the pictures then worked, of which Nos. 10 and 19 are good examples, are faithful reproductions of well-known prints; but it may well be doubted whether these pictures are worth the time spent on them, either from the artistic or the educational point of view. On the other hand, the maps that were also so often copied during this period, must at least have had the merit of fixing some geography in the worker's mind.

The early samplers fulfilled their original purpose by showing a good variety of stitches, as besides the usual back-stitch then so much used in embroidery, and the cross-stitch, there were often specimens of stump work, such as is seen in the needlework pictures of the Stuart period, also samples of drawn work and other varieties of stitches. These had mostly disappeared by the Georgian era, though one of the earlier samplers exhibited (No. 11) gives designs in the Holliepoint, which was especially used for babies' caps both then and for many succeeding years.

As a rule, however, the Georgian samplers were worked in cross-stitch, though Bird's-eye stitch was another favourite for some of the alphabets. Later in the 18th century a fresh departure was made when samplers, worked in darning stitches, were introduced. The Map (No. 18) worked on net in Carrickmacross stitches is another de-

parture from the more usual forms.

By the end of the Georgian period all the best traditions as regards both stitches and designs were fast disappearing. The beautiful fine linens and muslins on which the samplers had formerly been worked, were being replaced by canvas; the fine silks and threads for the stitching were replaced by worsted or coarse cotton, and the elaborate designs had dwindled down to a few alphabets, with perhaps an ugly house, or a few formal trees and birds for ornaments.

It is only fair to say, however, that the worst period in samplers was not reached until well on Queen Victoria's reign.

MRS. CHARLES LONGMAN.

# SMALL ROOM.

#### DRAWINGS.

Schools of Painting in which the sculpturesque or linear design is everything—such as the Florentine, whose works might be called "painted drawings" when compared with the Venetians-necessarily leave behind them an immense mass of designs, because practically all the problem of their pictures could be worked out in drawings: with schools like our English of the eighteenth century on the other hand, colour was the great desideratum, and the wrestling with the pictorial problem took place on the actual canvas itself. Hence if our English school produced no great draughtsmen like Leonardo or Ingres, yet a sound level of drawing appears in the works of Morland, Reynolds and Wilson—these men were all capable of the beautiful simplifications by which good drawings, like all good art, conceals itself. The exception to it all was the exceptional and adorable Gainsborough, who produced an endless number of drawings of beautiful quality-full of swiftness, unexpected charms, and all the gifts of that unexplained grace of hand we call "style," of which he was indeed the supremest English master. Hogarth drew well and vigorously when he liked his preliminary sketches are always good-but the habits of the engraver dulled his hand when the design had to be carried farther, though in judging him and his contemporaries in this respect we must remember that they

set no store on their drawings, which were always with them a means to an end, and never things to be prized for their own sake. Rowlandson is usually put forward as the best draughtsman of the school, but to many Yet this eyes now-a-days his vices outweigh his merits. is surely unjust to a man who can draw with the spirit and action displayed in many of the drawings here. His landscape backgrounds are always conventional and betray no trace of a personal observation of nature, yet many of our present-day draughtsmen would be proud to draw with the suppleness and sense of design displayed in a drawing like the "Horses" (11). But it does not behove an artist always to be grinning at life-that which made Rowlandson an entertaining companion in his own day is apt to make him a bore in ours, yet while much of his work has never left the 18th century for the ageless kingdom of art, here and there it claimed an entrance and has taken its place.

M.B.

- Rake's Progress (sketch for)
   By Hogarth.
   Lent by C. Newton Robinson, Esq.
- 2 Drawing for Jack Sheppard By Valentine Green, after Thornhill. Lent by Messrs. Carfax & Cc.
  - 3 Paul before Felix By Hogarth. Lent by C. Fairfax Murray, Esq.
  - 4 Interior
    By Gainsborough.
    Lent by J. H. Fitzhenry, Esq.
  - 5 From the Series "Four Stages of Cruelty"
    By Hogarth.
    Lent by C. Fairfax Murray, Esq.
  - 6 Dr. James paying a bill
    By Sir N. Holland.
    Lent by C. Newton Robinson, Esq.
  - 7 Hudibras—The Committee
    By Hogarth.

Lent by C. Newton Robinson, Esq.

This drawing and No. 27 are part of a set drawn by Hogarth to illustrate Butler's "Hudibras," and were the painter's first popular productions. The other drawings of the set are at Windsor.

- 8 Study for the Defence of Gibraltar By J. S. COPLEY, R.A. Lent by the Board of Education.
- 9 Three Ladies
  By F. HAYMAN.
  Lent by C. Newton Robinson, Esq.

Francis Hayman (1708–1776) was a painter of historical subjects, and executed book illustrations. He

painted some of the celebrated decorations for Vauxhall Gardens, and the "Finding of Moses," at the Foundling Hospital. He was an original member at the foundation of the Academy. He is chiefly interesting to us as the master of Gainsborough.

This charming sketch shows the relationship of

the painter to his greater pupil.

IC From the Series "Four Stages of Cruelty"
By Hogarth.
Lent by C. Fairfax Murray, Esq.

II Horses
By Rowlandson.
Lent by Ernest Gye, Esq.

Father and Five Sons
By LAROON.
Lent by E. Marsh, Esq.

Head of old man
By Hogarth.
Lent by E. Marsh, Esq.

Taking Tea
By Laroon.
Lent by E. Marsh, Esq.

15 Cephalus and Procris (large size—decoration of staircase)

By SIR JAMES THORNHILL. Lent by J. P. Heseltine, Esq.

This is a design for a ceiling. The drawing is very spirited and makes us regret that so little of this

spirit found its way into his larger works.

Sir James Thornhill came of a old Derbyshire family. He succeeded Wren as member for the borough of Melcombe Regis, and was knighted in 1715. Beginning as an amateur he was defective in training, but his gift for composition was considerable as may be seen in the designs for decorations in the small Gallery. His colouring is heavy and unpleasant. His chief works are the decoration of the Hall at Greenwich, and of the dome of St. Paul's, the commission for the latter being obtained largely through his social position. His contemporaries were pleased to see, as Young put it, "How Raffaele's pencil lives in Thornhill's hand." We chiefly remember his name as the nominal master and actual father-in-law of Hogarth.

- 16 Design for Staircase at Stoke Court, Hereford By Sir James Thornhill. Lent by J. P. Heseltine, Esq.
- 17 Girl and Child
  By West.
  Lent by T. P. Heseltine, Esq.

18 Woman and Child (Oil) By HOGARTH.

Lent by J. P. Heseltine, Esq.

Of the Hogarths in the room this is the best, though not really a drawing but a tiny monochrome painting in oils. No touch could be more impressive or less mannered than this. The different kind of gaze habitual to the two faces is most subtly denoted.

- Heads—Mrs. Denman and the Tulk family By FLAXMAN. Lent by J. P. Heseltine, Esq.
- 20 An Interior
  By F. HAYMAN.
  Lent by T. P. Heseltine, Esq.
- 21 Riverside Tavern
  By Rowlandson.
  Lent by E. Marsh, Esq.
- Domestic Scene
  By Hogarth.
  Lent by E. Marsh, Esq.
  A most uncommon drawing for this artist; the uncompromising life of his own times, yet expressed

with a classic spaciousness.

Ladies Riding

By LOUTHERBOURG.

By LOUTHERBOURG.
Lent by J. P. Heseltine, Esq.

24 Gin Street
By Hogarth.
Lent by C. Fairfax Murray, Esq.

25 Caricature
By ROWLANDSON.
Lent by Ernest Gye, Esq.

26 Lady of Fashion
By Rowlandson.
Lent by Ernest Gye, Esq.

27 Trulla protecting Hudibras
By Hogarth,
Lent by C. Newton Robinson, Esq.

28 Study for Relief of Gibraltar
By COPLEY.
Lent by the Victoria and Albert Museum.

29 Landscape
By Rowlandson.
Lent by Ernest Gye, Esq.

30 Beer Street
By Hogarth.
Lent by C. Fairfax Murray, Esq.

Gipsy Encampment
By WHEATLEY.
Lent by J. P Heseltine, Esq.

- 32 Hunting Scene
  By Rowlandson.
  Lent by E. Marsh, Esq.
- 33 A Park Keeper
  By Laroon.
  Lent by Messrs. Carfax & Co.

The elder Marcellus Laroon (1653-1702) was born at the Hague, and came to England as a youth. Kneller employed him on diaperies, and Laroon was clever in imitating the styles of various masters. He etched and engraved, and his illustrations for Tempest's "Cryer of the City of London, 1688," are very spirited. His son, Marcellus Laroon (1679-1772) was born in London. He visited Venice, became an actor, and then a soldier. He had great skill as a draughtsmaa.

- 34 Water-colour—Copenhagen House, Islington By Wilson. Lent by E. Marsh, Esq.
- 35 Mrs. Downman (Sister-in-law of the Artist)
  By J. Downman.
  Lent by J. P. Heseltine, Esq.
  A splendid drawing—clear and pellucid as the character it represents.
- 36 The Disciples at the Sepulchre By Westall.
  Lent by H. B. Wheatley, Esq.
- 37 Portrait of Romney By ROMNEY. Lent by Fritz Reiss, Esq.
- 38 Lake and Cattle

  By Wilson.

  Lent by J. P. Heseltine, Esq.

  An impressive drawing—instinct with a wonderful solemnity of mood.
- 39 Scene outside an Inn
  Attributed to ROWLANDSON.
  Lent by the Board of Education.
- 40 Landscape

  By TAVERNER.

  Lent by E. Marsh, Esq.
- 41 Two Children
  By H. Edridge.
  Lent by J. P. Heseltine, Esq.
- 42 Sketch of the Artist himself, drawing from a landscape by the aid of a black mirror.

  By GAINSBOROUGH.
  Lent by C. Newton Robinson, Esq.

43 The Artist
By Gainsborough.
Lent by J. P. Heseltine, Esq.
An interesting drawing. The figure, it will be seen, has been cut from another drawing and inserted; the added landscape portion is of no importance. It is the shy, angular grace of the figure which captivates.

Mountain and Landscape
By T. GIRTIN.
Lent by the Board of Education.

45 Mountain Scene
By A. Cozens.
Lent by E. Marsh, Esq.

46 Landscape—Cattle and Sheep By GAINSBOROUGH.
Lent by J. P. Heseltine, Esq.

47 Monte Cavo, with Lake Albano By J. R. COZENS. Lent by G. W. H. Girtin, Esq.

48 Boy
By Gainsborough.
Lent by J. P. Heseltine, Esq.

Two Ladies, walking
By Gainsborough.
Lent by J. P. Heseltine, Esq.

Two young girls out for a walk on a windy day, revelling in the opportunity for a "real good talk." Beyond the exquisite grace of the drawing, it is extraordinary what Gainsborough expresses in a few simple lines. We seem to see the character of the two girls expressed in the curves of their graceful backs as they bend their necks to keep their hats on. It is Clarissa Harlow, before her tragedy, somewhat independent-minded for her age, out for a walk with Miss Howe. Her back seems to say, say what they like, this is my view of the matter, and I think I am a fairly clear-sighted young woman"; and in the back view of the other girl we see all the qualities of the perfect 'confidante,' sympathetic, though herself less bold in intellect. No one has known better than Gainsborough how to mould the modish artificiality of fashion to an increased effect of grace.

50 Boy
By Gainsborough.
Lent by J. P. Heseltine, Esq.

51 Portrait of a Lady By B. Cosway. Lent by A. Kay, Esq., F.S.A.

52 Landscape
By GAINSBOROUGH.
Lent by Fritz Reiss, Esq.

- Portrait of a Lady
  By HOPPNER.
  Lent by A. Kay, Esq., F.S.A.
- 54 Mountain Scene
  By A. Cozens.
  Lent by E. Marsh, Esq.
- 55 Landscape—Distant view By Gainsborough.
  Lent by J. P. Heseltine, Esq.
- 56 Portrait of Solomon Delane
  By George Dance, R.A.
  Lent by the City of Nottingham Art Museum.
- 57 Girl (full length)
  By Gainsborough.
  Lent by J. P. Heseltine, Esq.

The finest spirit of the Georgian age emanates from the exquisite grace of such a drawing as this, which is Gainsborough at his best. It cannot be maintained that sensitiveness was the key-note of the time as whole, but had its Gainsborough, and no age will ever possess a more sensitive soul than his.

- 58 Italian Landscape
  By J. R. Cozens.
  Lent by G. W. H. Girtin, Esq.
- 59 Landscape
  By ROBERT ADAMS
  Lent by E. Marsh, Esq.
- 60 A Soldier
  By Morland.
  Lent by J. P. Heseltine, Esq.
- 61 The Disciples at the Sepulchre
  By WESTALL.
  Lent by H. B. Wheatley, Esq.
- 62 Portrait
  By Downman.
  Lent by Arthur Kay, Esq.
- 63 Seascape (Drawing)
  By Morland.
  Lent by J. P. Heseltine, Esq.
- 64 The City and Bay of Naples By J. R. COZENS. Lent by the Victoria and Albert Museum, South Kensington.
- 65 Lady and Old Woman
  By Fusell.
  Lent by Randall Davies, Esq., F.S.A.

- 66 Illustration for Homer

  By H. Fuseli, R.A.

  Lent by W. Barclay Squire, Esq.

  Henrich Fuseli (Fussely), (1741-1825) was a breezy, original, imaginative artist. Haydon's biography shows him to us as delightfully free from pretentiousness in an artificial period. His artistic training was defective, and his imaginative power therefore largely wasted.
- 67 The Love Dream
  By WEST.
  Lent by J. P. Heseltine, Esq.
- 68 The Crucifixion
  By John Martin.
  Lent by the Corporation of Nottingham.
- 69 Hertha and Heva bathing By W. BLAKE. Lent by E. Marsh, Esq.
- 70 Coast Scene
  By J. R. Cozens.
  Lent by T. Girtin, Esq.
- 71 Distant View of the City of Ripon By P. S. Monn. Lent by the Victoria and Albert Museum.
- 72 Woman's Head (red chalk)
  By Bartolozzi.
  Lent by Randall Davies, Esq., F.S.A.
- 73 Study—" Mrs. Fitzherbert''
  By HOPPNER.
  Lent by A. Kay, Esq., F.S.A.
- 74 Portrait of Lady Lambert By J. Downman. Lent by Laidlaw Furves, Esq.
- 75 Pencil Sketch for "Serena" By G. ROMNEY. Lent by Randall Davies, Esq., F.S.A.
- 76 Landscape with a wooden bridge
   By T. Girtin.
   Lent by G. W. H. Girtin, Esq.
- 77 Portrait of the Artist
  By RICHARDSON.
  Lent by C. Newton Robinson, Esq.
- 78 Landscape
  By J. C. IBBETSON.
  Lent by W. Barclay Squire, Esq.
- 79 The Rape of the Lock, Canto III.
  By Stothard.
  Lent by J. P. Heseltine, Esq.

80 Full-length figure By HOPPNER.

Lent by T. P. Heseltine, Esq.

A drawing like this and the Romney ones are merely intended as indications or first hints for pictures. They are in their slight way very charming and enable us to discern the germ of ideas which afterwards assumed imposing dimensions.

81 The Crucifixion

By J. MARTIN.

Lent by the Board of Education.

John Martin (1789–1854) began as a painter of china and coaches. Born near Hexham, he came to London in 1806, and illustrated the Bible and Paradise Lost. He engraved his own paintings. His works show some fantastic imagination, but scarcely enough to carry through their ambitious intentions.

- 82 Theatrical Scene
  By SMIRKE.
  Lent by Martin H. Colnaghi, Esq.
- By George Morland. Lent by A. Kay, Esq., F.S.A.
- 84 Scene from the Decameron By Stothard.
  Lent by J. P. Heseltine, Esq.
- 85 Girl making lace
  By CRISTALL.
  Lent by J. P. Heseltine, Esq.
- 86 Theatrical Scene
  By R. SMIRKE, R.A.
  Lent by Martin H. Colnaghi, Esq.
- 87 The Rape of the Lock, Canto V. By Stothard. Lent by J. P. Heseltine, Esq.
- 88 Italian Landscape
  By HOPPNER.
  Lent by Messrs. Carfax & Co.
- 89 LandscapeBy T. HEARNE.Lent by the Board of Education.
- 90 Drawing
  By W. BLAKE.
  Lent by the Rev. A. Stopford Brooke.
- 91 Sketch for male figure in Peer's robes By J. S. Copley. Lent by Randall Davies, Esq., F.S.A.
- 92 Carnarvon Castle
  By T. Girtin.
  Lent by G. W. H. Girtin, Esq.

Figure Study 93 By H. Fuseli, R.A. Lent by the Victoria a d Albe t Museum.

The Ascension 94 By W. BLAKE. Lent by A. Graham Robertson, Esq.

Drawing 95 By W. BLAKE. Lent by the Rev. A. Stopford Brooke.

96 Oval Portrait of Charles James Fox Lent by the Right Hon. the Earl of Ilchester.

Charles James Fox, the third son of Henry Fox, 1st Lord Holland, who achieved notoriety by his speeches against Wilkes, was a leader of the Whigs during

George III's reign, and the opponent of Pitt.

The King pursued him with the relentless hatred born of fear. He defended many enlightened measures for economical reform, catholic emancipation, and the abolition of the slave trade. In spite of an extravagant habit of life and consequent poverty, Fox resisted all attempts to sell himself for pecuniary advantage.

He made the great mistake of his life in 1772 when, after ousting Lord North and the Tories he consented to a coalition with Lord North, owing to the divisions among the Whigs and Rockingham's death. This mistake relegated the Whig party to obscurity

till the times of the Reform Bill.

Watercolour 97 By BONINGTON. Lent by J. H. Fitzhenry, Esq.

98 Plinlimmon By T. GIRTIN. Lent by G. W. H. Girtin, Esq.

Landscape, with Dray and figures 99 By P. SANDBY, R.A. Lent by the Board of Education.

Lock, Newbury, 1825 100 By CONSTABLE Lent by J. P. Heseltine, Esq.

IOI A Magdalen By R. Cosway.

Lent by C. Newton Robinson, Esq.

Richard Cosway (1740-1821) was one more Devonshire man who exhibited capacity for art in this period. The pupil of Hudson, he became a skilful draughtsman from the antique, and an R.A. in 1771. He married Maria Hadfield, herself a clever miniaturist and illustrator of Boydells' Shakespeare.

102 The Hop Pickers (large oil sketch). By SIR JOSHUA REYNOLDS.

Lent by C. Newton Robinson, Esq.

It is not recorded that any picture was painted of

this subject.

103 Girl Reading
By ROMNEY.
Lent by C. Newton Robinson, Esq.

Indian Warrior
By T. SMART.

Lent by C. Newton Robinson, Esq.

Moses receiving the Tables of the Law By W. Blake Lent by Theodore Lucas, Esq.

#### SCREEN.

IO6 Women's Heads
By W. HUNT.
Lent by J. P. Heseltine, Esq.

107 Study—Girl's Head By Lawrence. Lent by Arthur Kay, Esq

IOS Hotwells

By TURNER.

Lent by the Bristol Fine Arts Academy.

Painted when Turner was only 16 years old.

The Gamekeeper
By S'R DAVID WILKIE.
Lent by M. H. Colnaghi, Esq.

IIO Mrs. Siddons
By Lawrence.
Lent by J. P. Heseltine, Esq.

Portrait of Artist (24 years old)
By Constable.
Lent by J. P. Heseltine, Esq.

112 Study—Girl's Head By LAWRENCE. Lent by Arthur Kay, Esq.

The Thames at Lambeth (sepia drawing)
By L. T. Francia.
Lent by Randall Davies, Esq., F.S.A.

114 Landscape
By Munro.
Lent by J. P. Heseltine, Esq.

Venetian subject—Desdemona
By Bonington.
Lent by J. P. Heseltine, Esq.

116 Convent SceneBy R. P. Bonington.Lent by the Corporation of the City of York.

Venice
By R. P. Bonington.
Lent by the City of Nottingham Art Museum.

Stage-coach Passengers
By Bonington.
Lent by J. P. Heseltine, Esq.

Drawing of Haydon (1815)
By Wilkie.
Lent by Fred. A. White, Esq.

WorthingBy CONSTABLE.Lent by J. P. Heseltine, Esq.

By Bonington.

Lent by J. P. Heseltine, Esq.

# STAIRS.

(Bottom of Stairs.)

The West Family
By Facius, after West.
Lent by Lawson Thomson, Esq.
Wesley Preaching
Lent by the Wesley Chapel Trustees.
Prize Fight
By Grozer, after Einsle.
Lent by Fritz Reiss, Esq.
The Fortune Teller
By Turner, after Owen.
Lent by the Corporation of Brighton.
The Hon. J. H. Frere
By Burney, after Hoppner.
Lent by the Corporation of Brighton.

(Top of Stairs.)

Various Photographs of Pictures by Zoffany not included in the exhibition.

Domestic Differences

Attributed to Hogarth.

Lent by Edward Boyes, Esq.

Lady Charlotte Greville (coloured engraving)

By Young, after Hoppner.

Lent by A. T. Hollingworth, Esq.

# UPPER GALLERY.

It is a singular thing that the rise and decline of what is known more particularly as "The English School" should coincide almost exactly with the Georgian Period

coincide almost exactly with the Georgian Period.

Unlike other periods its best men came almost at the beginning, gradually tapering off to men whose skill of hand is in no way inferior to their predecessors, rather, if anything, more skilful, but whose power of mind is lamentably inferior and whose work is, to the modern eye, little short of vulgar.

There seems to have been, even in those days, a great diversity of methods, though not varying quite so much as in contemporary work. There were the painters who first painted in a solid monochrome and coloured afterwards; those who painted direct with a rich impasto mixed first on the palette and applied to the canvass with a variety of tools; others, again, who first painted the subject in a transparent grisaille or wash grey, and while still wet painted into it the live colouring that it was proposed to leave in the finished work, letting the two fuse together in the process.

Each method, where it has been well understood and practised, has proved itself lasting, and no hard and fast rule can be established as to which method ought to be pursued by modern painters, so that the choice is ultimately left to each one; and the method finally adopted by the differing artists corresponds to their peculiar habits of mind and

temperaments

Hogarth apparently used the method that had been handed down from Lely, of painting first in a solid impasto of monochrome called "dead colouring" and by "scrumbling and glazing," afterwards reaching a point when he

added the finishing coat in a solid paste.

Reynolds, again, used every method known, and was continuously experimenting with every kind of oil, varnish, colour, and tool. There is a story of his painting one picture with a wax medium, and of it afterwards, when on the sunny wall of his client's house, melting and running down the canvas, to the consternation of the owner, who, however, simply turned it upside down and let it run back again, and ever afterwards kept it in a cool place.

Wilson and Morland used exactly the same method of mixing the tints on the palette and applying them with various pencils, using a rich varnish medium, which gives the beau-

tiful translucent impasto.

Gainsborough, in his earlier manner, painted in a rather thin opaque monochrome and coloured on the top, but afterwards seems to have modified it to painting in transparent grey on a highly primed white ground, and while still wet to have added the colour just as he meant it to be ultimately seen.

His method of work while in Bath has been described in a rather amusing anecdote. It seems that anyone who had an appointment with "Mr. Gainsborough" was shown into his painting room which was illumined by but one ray of light, and was there left alone while the servant went to find him. The music room was his favourite place, and it was only after great persuasion he could be got away. When he came into his studio, he was at first very glum, but after a time he set himself to amuse his sitter by stories, and if the sitter responded, he continued, till they became at their ease with him, and then seizing a favourable moment, of expression, of action, he roared out in a loud voice, "As you are, Madam not a word," and fell to his painting like one mad.

Of the methods used by the later painters, Lawrence and Hoppner, it is difficult to speak with precision, but they seem to have painted the figure with only a slight rub of colour on the background and to have finished the face direct from life in a conventional colour which they considered flesh-tone, the background being afterwards completed at their leisure.

Romney used various methods, and seems at times to have painted on a red ground; his favourite method is of applying the approximate colour direct, and afterwards

modifying it, of strengthening it, as he thought fit.

Unfortunately most of these methods have fallen into disuse, the chief factor in their destruction being the rise of the Pre-Raphaelite movement, the members of which, seeing about them bad pictures painted in the traditional way, readily jumped to the conclusion that it was the way that was wrong, and sc set about finding a new way, which was, indeed, quite good, but which has only led to a quagmire of experimenting, "a dungeon to genius and a fetter to Art."

F.D.

I Mrs. Billington By HOPPNER.

Lent by Mrs. Bischoffsheim.

Portrait of Mrs. Billington, a famous opera singer at the close of the r8th century. She was also painted by Gainsborough

This picture was discovered in 1887 in an inn at

Huddersfield by the owner.

John Hoppner, several of whose works appear on the walls of this exhibition, was born in Whitechapel on April 4, 1758, and was baptised at the Parish Church four days There was considerable doubt about his birth which later. has not yet been satisfactorily cleared up, but it is certain that his mother was employed in some capacity in the Royal household, and that he himself was brought up there as the companion and playmate of the young princes. developed a fine voice and considerable musical ability, and soon became one of the "Children of the Chapel Royal," as the boys who sang in the choir of the Royal chapels were When he was about fourteen something-it is not clear what-occurred to give his fortunes a set-back; possibly his mother and her children (for there is some reason for supposing that he had a sister) were banished summarily from the palace, and the boy thus thrown upon his own resources, developed a fine gift for drawing, which was brought to the notice of the King, who caused him to be sent to the Royal Academy Schools at his (the King's) There his progress was rapid and distinguished, and in 1782 he won the gold medal for the best historical painting by a student. Meanwhile he had already sent pictures to the exhibitions of 1780 and 1781. In 1781 he married Phœbe Wright, the daughter of a remarkable American woman who had made her mark in London as a modeller of wax portraits, and this, it seems, again displeased the King, and the young couple were placed in

great difficulties. But in 1784 the Royal Princes and others of Hoppner's friends combined to set him up in the large house in Charles Street, St. James' Square, close to Carlton House, the residence of the Prince of Wales, where he lived prosperously for the rest of his life.

Hoppner may be described as the last of the great school of English portrait painters, of whom Sir Joshua Reynolds was the founder and perhaps the greatest, though some very competent critics hold that his contemporary, Gainsborough, was a greater artist. Next after these comes Romney, a painter of wonderful grace and feeling, and a singular power of rendering movement; and next, but not far behind, Hoppner. At the same time Raeburn was holding his own in Scotland, and his best work was equal to the best of the English artists. Hoppner shared in the faults of his generation, he was often careless in drawing and poor in execution, but he shared with his greater contemporaries their divine gift of insight, he grasped the character of his sitter, and brought out its essential lineaments so clearly that the defects of technique passed unnoticed or were felt to be almost immaterial. To understand how this could be one has only to study the work of Haydon, who felt so strongly about the need for correctness in technique that he disregarded the more serious matter of insight, and the consequence is that with all their laboured correctness his pictures are almost worthless and have no message for their beholders, while those of the great geniuses whom we have named impress, and will never cease to impress, men with their life and character and essential truthfulness.

Hoppner's especial strength lay in his rendering of children, whom he understood and portrayed, as Sir Joshua, with all his genius, never quite succeeded in doing, perhaps because he was a bachelor and had no children of his own about him. But Hoppner had also a rare gift for painting pretty women, and for that matter women whose looks were gone; he understood perfectly what was meant by feminine charm, and some of his most successful portraits were those of middle-aged women, like the Countess of Dysart or Mrs. Gwyn (whose portrait appears in this exhibition), who retained their charm with the mellowing experiences of years and trouble. His male portraits are not so invariably good, but many of them, too, are very magnificent, and those of Lord Nelson, William Pitt, and the Earl of St.

Vincent, could not easily be matched anywhere.

Hoppner also made some mark as a man of letters, and was of great assistance to his friend William Gifford in founding the Quarterly Review. He was welcomed in the society of the greatest men and scholars of his day, he was a ready and witty talker, and a fine musician, besides being a clever writer on his own account. Like all men of strongly marked character, he made enemies as well as friends, but the enemies were comparatively few, and his friends were deeply attached to him; his family were devoted to him and the memory of him as a good and lovable man is still cherished by his descendants. His health was never good, and he died on the roth January, 1810. His work was strangely forgotten for a long time;

fashion underwent one of those inexplicable revulsions during his later years, and Thomas Lawrence, a quite inferior painter of shallow ideals and little insight, became the idol of society and the Court. But of later years Hoppner has again become appreciated, and the swing of the pendulum is to be seen in the enormous prices which are now paid for his work. HORACE SKIPTON.

- Portrait of Watson B. Braddyll By SIR JOSHUA REYNOLDS Lent by the Corporation Art Gallery of Leicester.
- Landscape, with Gipsies and Dog 3 By J. C. IBBETSON. Lent by M. H. Colnaghi, Esq.
- The Huntsman 4 By G. MORLAND. Lent by Mrs. Stephenson Clarke.
- At Nine Elms 5 By SAMUEL OWEN. Lent by G. H. Shepherd, Esq.
- 6 Thomas Gainsborough, R.A. By Gainsborough. Lent by W. Arthur Sharpe, Esq.
- Mistress Anne Penny (married Archdeacon Jones, of Liverpool)

She was a friend of Dr. Johnson, and published

some poems. By E. Penny, R.A.

Lent by the Rev. Fraser H. Penny.

A charming study of a young lady standing without a fine stately mansion of the period as a background, and one of the stately formal gardens popular before the dilettante craze for landscapegardening, so well satirized by Miss Austen in

'Mansfield Park," came in.

Edward Penny (1714-1791) was born at Knutsford, and was a pupil of Hudson, and later, at Rome, of Marco Benefial. He returned to England in 1748, and became a foundation member of the Royal Academy, and first professor of painting. His lectures were much esteemed. His best works are perhaps the "Death of Wolfe" and the "Marquis of Granby Relieving a Sick Soldier" in the Oxford Gallery. He was an excellent painter, and devoted himself specially to historical and sentimental subjects.

- 8 Sketch for "Hudibras" By HOGARTH. Lent by W. Rothenstein, Esq.
- Landscape 9 By GAINSBOROUGH. · Lent by the Earl of Plymouth.

10 Lady Charlotte Cavendish Bentinck (afterwards Lady Charlotte Greville)

By HOPPNER. Lent by A. T. Hollingsworth, Esq.

II A Family Party—The Minuet
By ZOFFANY.
Lent by the Corporation of Glasgow.

Johann Zoffany, or Zauffely, was born at Regensburg in 1733. He came of a Bohemian family. When only 13 he went to Rome, and stayed in Italy for 12 years. After a brief return to Germany, where he made an unhappy marriage, he came to England. A portrait of Lord Barrymore which he painted led to Lord Bute introducing him to the Court. About 1762 he began his interesting series of portraits of actors with that of Garrick at "Abel Drugger?" in "The Alchemist," which is exhibited here. He followed it with portaits of Foote as "Dr. Last" and "Major Sturgeon." In 1769 he painted the members of the newly-formed Royal Academy.

With an inveterate taste for adventure he arranged to join Sir Joseph Banks on Captain Cook's second voyage to the Pacific, but he found the accommodation offered too unattractive and gave the project up.

His commissions had fallen off in consequence of his project, and he was in great poverty till George III helped him to visit Italy again. He painted the "Interior of the Florentine Gallery" for the Royal Collection, and in 1778 went to Vienna with his portrait group of the Grand Ducal Family of Tuscany, to present it to Maria Theresa, who made him a

Baron. No. 157 shows Italian influence.

He returned to England, but set off to India in 1783, and made much money, providing the Anglo-Indian Nabobs of the time with portraits. Some of these still remain in India, but many were carried back by their purchasers with their rare china and curios to the country houses of England, where they are still to be found. In 1790, Zoffany, whose work had deteriorated in India, returned to England and settled at Strand-on-the-Green, painting a portrait of himself as St. Peter in an altar-piece for St. George's at Brentford (see photograph on the Stairs). He died in 1810. His German extraction is marked in his earlier pictures, and possibly in the love and knowledge of music indicated by his constant introduction of musical instruments into his pictures.

Zoffany is an interesting, able painter, very much of his time, and, for that reason, all the more interesting to students of Georgian days. His pictures are over-elaborated in detail, and composition does not seem to have been his strong point, but his painting is often exquisite, as in the dress of the

lady in No. 118. His style shows many variations, as seen even in the present exhibition, varying from the hot and rather inharmonious colour and detail of No. 157, through the decreasing particularization of Nos. 148 and 31, to this delicate, almost Whistlerian, treatment of objects. One must almost suppose that the picture was never completed, in the sense in which his other pictures indicate that he understood completion.

Nothing more exquisite and atmospheric can be imagined than the girl's dress in this picture with its shimmer of pink seen through filmy white.

The special charm of Zoffany's pictures lies in the absolute want of self-consciousness in the quaintly dressed stiff persons who people his, at times, crowded family parlours. In this picture there is an exceptional grace in the figures of the boy and girl treading the stately measure with the touching, momentary solemnity of youth, but Zoffany's more characteristic quality is shown in the veracious rendering of the mother's expression. We feel convinced that just so this 18th century mother with all her ideals and hopes so different from ours, looked as she gazed at her children learning this measure as a prelude to the part they were to play in the great world so shortly, when they had gone from her protecting care.

- Jacob's Dream
  By Stothard, R.A.
  Lent by Lady Wantage.
- 13 Sketch for "Hudibras"

  By Hogarth.
  Lent by Lieut.-Gen. H. F. Davies.
- 14 Crossing the Ford
  By GAINSBOROUGH.
  Lent by Mrs. Martin H. Colnaghi.
- 15 Girls with Donkey
  By GAINSBOROUGH.
  Lent by Mrs. Stephenson Clarke.
- Mrs. Gainsborough (née Margaret Burr) Wife of the Artist
   By Gainsborough.
   Lent by W. Arthur Sharpe, Esq.
- 17 Mistress Jane Penny (married Richard Davenport, Esq.; died before 1776)
- 18 Calves Heads
  By James Ward, R.A.
  Lent by G. H. Shepherd, Esq.
  - 19 Landscape
    By IBBETSON.
    Lent by Fred. A. White, Esq.

20 Scene from the "Decameron"

By STOTHARD, R.A. Lent by C. E. Newton Robinson, Esq.

Stothard excelled in graceful fancies of this kind. He combined a simple domestic feeling with a love of the pastorals of Watteau. His special talent lay in a charming simple grace and a glowing jewel-like colour.

Portrait of a Lady By John Opie, R.A.

Lent by the Rev. J. Hector de Courcelles.

This portrait is believed to be that of Mrs. Boscawen, widow of Admiral Boscawen, by whose influence the painter was introduced to George III. The picture was formerly in the possession of the Giddy family, a member of which married Mary Wolcot, sister of Dr. Wolcot (Peter Pindar), Opie's early patron. The painting has Opie's characteristic merits and defects, great breadth and power, but somewhat heavy handling and dark shadows. It was painted in his early manner, about 1780.

22 Pastel Portrait of Sir Joshua Reynolds
By REYNOLDS.
Lent by Fritz Reiss, Esq.

23 William Hunter lecturing on Anatomy at the Royal Academy

By ZOFFANY.

Lent by the Royal College of Physicians.

This picture, though scarcely pictorial in subject is of great interest as a historical document. The learned doctor is discoursing on the play of the muscles of a brawny model, while the correct attendant maintains the pose. A skeleton on the right and a lay figure on the left further illustrate anatomy. The heads of the academicians are strongly painted and well differentiated, and the artist has given real pictorial pleasure in the green of the shaded lamp and walls.

24 Portrait of Peg Woffington By Hogarth. Lent by Ernest Gye, Esq.

25 A Night Encounter By Hogarth.

Lent by M. H. Colnaghi, Esq.

A characteristic 18th century scene. Viscount Boyne, who is figured as a quaint dandy in another of Hogarth's canvasses in the exhibition, has here surprised an unwelcome visitor, and belabours him, while the ineffectual watchman tries to intervene. The link boys, who supply the light for the scene, see an opportunity for making off with a nobleman's excellent hat. The pose of the coachman is full of Hogarth's broad vigour.

26 Study—"Rustic Courtship?"
By George Moreland.
Lent by A. Kay, Esq.

Portrait of the Artist (aged 17)
By John Opie, R.A.

Lent by the Rev. J. Hector de Courcelles.

Born near Truro in 1761, he came to London in 1780; was elected A.R.A. in 1787, R.A. in 1788, and Professor of Painting at the Academy in 1805. He died in 1807. This portrait was formerly the property of Lord Bateman. The dress is believed to be a fancy one given to the painter during one of his visits through the country, on a painting expedition, by the family of the Prideauxs of Prideaux Place, Padstow, Cornwall.

- The Young Shepherd
  By BARKER.
  Lent by A. Kay, Esq.
- 29 Lady Dover
  By Sir Joshua Reynolds.
  Lent by T. O. Lloyd, Esq.
  This is a singularly lovely unfinished picture by Reynolds.
- 30 Portrait of Earl Ferrers By Hogarth. Lent by Fred. M. Cutbush, Esq.
- The Family of John Peyto, Fourteenth Baron Willoughby de Broke

By Zoffany.

Lent by the Lord Willoughby de Broke.

In this picture Zoffany, with his veracious skill, carries us straight back to the 18th century. The simple stately room with its absence of crowding and its fine architecture, with just one sea-piece in a good carved frame; the porcelain is the delicate ware from China, so much in fashion in the eighteenth century. The Georgian silver urn stands handy on a delicate piece of cabinet-maker's work. The painter even shows us an eighteenth century toy.

32 Admiral Lord St. Vincent

By J. S. COPLEY, R.A.

Lent by G. H. Shepherd, Esq.

John Singleton Copley (1737-1815), of Irish descent, and the ablest of the artists the American Colonies sent to England in the 18th century. He was already an accomplished painter when the success of his "Boy with a Squirrel," sent over and exhibited anonymously at the Royal Academy in 1774, led to his coming over and settling here. He became an R.A. in 1779, and his career was one long succession of well-merited successes. He was well qualified to paint with dignity the history Englishmen were then living and making. With a presage of modern realism, he actually visited Gibraltar to paint the

detail with absolute truth in the great picture of the siege of Gibraltar, which Elliott, its defender, afterwards Lord Heathfield, commissioned with noble bombast. His "Death of Chatham" and "Death of Major Pierson" are in the National Gallery.

Spirited and able as Copley was, it is one more testimony to the utter inability of each age to 'place' and reward its geniuses as they really should be rewarded, that Copley readily made his £1,000 or even £2,000 by selling and exhibiting many of his pictures, while Hogarth failed to sell his paintings at £100.

33 Lady Erne
By Murton.
Lent by Miss Mary Hervey.

34 Portrait of a Lady By Gainsborough. Lent by Mrs. Joseph.

If one looks for a moment from this portrait to the other excellent portraits in this room, one notices a difference. The others strike one as paintings; this has some magical quality of life, the secret of which the subtle genius of Gainsborough

alone knew.

The face is not exceptionally beautiful at first sight, and it is unadorned, almost forbidding in its rigid silhouette, but it is vital with some tense existence of its own. We see the individual personality of this lady. There is no sense of a "sitter" here, simply her own special unique personality looks out at us for all ages with an almost uncanny vividness. Her dress is a miracle of colour in paint.

35 Courting in Older Times By Hogarth. Lent by F. H. Fawkes, Esq.

The Inn Yard By HOGARTH.

Lent by the Visitors of the University Galleries Oxford.

Hogarth has here given us a scene very congenial to his caustic mind. A slow stage is just setting off to some village, the hostess is ringing wildly for the maid, who is flirting behind the door, the host is presenting his bill to a traveller. The dog in his kennel is the most attractive animal in the picture. Here as always Hogarth refuses to idealise life. He takes it at its lowest and extracts the one good that can be got from the scene with absolute honesty and no mental optimism. He even exaggerates the ugliness of figure and detail, with a certain savage anger at the hideousness of things.

He makes a beautiful picture by means of the exquisite play of light and the rich refined colour, softened by the atmosphere. It is just in this that Hogarth is so comforting for those who have a love

of beauty in the modern world, where nearly all the objects produced get more and more ugly.

Hogarth saw the ugliness of his less ugly time, accepted it, even exaggerated it, but remembered that light could play on the ugly as well as on the fair, so he wisely chose to make that beauty his object in life which no hideousness of detail could mar. How well he achieved it we see in many of his works, but most of all in the 'Green Room' here and in the 'Calais Gate' of the National Gallery.

Hon. Margaretta Walpole and Daughter (Frances Margaretta Walpole) By Walton. Lent by H. S. Vade Walpole, Esq.

This is a charming unfinished work by the fascinating painter Walton, whose pictures are so rarely

On left, Hon. Margaretta Walpole, wife of Lambert Theodore Walpole (killed in Irish rebellion), daughter of great Lord Clive. Baby, Frances Margaretta Walpole, her daughter, who lived to be 98.

38 A Girl (bust) By Gainsborough. Lent by A. Kay, Esq., F.S.A.

Lansdown Fair 39 By BARKER.

Lent by the Victoria and Albert Museum.

The top of Lansdown Hill at Bath, with a vista of the level top of the Cotswolds, very untypical of that city of hills. The cool grey tone of the picture, with its vivid whites, is very beautiful. The countrymen are playing quoits till the fun of the fair begins, while the pedlar, with his curious wicker cage of poultry, looks on. Two of the rather romantic women's figures in the background might almost come from one of Leighton's pictures.

40 Emily, Countess Cowper (Viscountess Palmerston)

By HOPPNER (finished by JACKSON).

Lent by the Countess Cowper.

A beautiful portrait by Hoppner, rather in Lawrence's manner, of Lady Palmerston, the beautiful wife of the celebrated statesman.

Lady Phipps and Child (afterwards Lord 4.I Mulgrave)

By SIR JOSHUA REYNOLDS. Lent by Mrs. Joseph.

A very beautiful early work of Sir Joshua He quite justifiably treats the eternal beauty of the relationship of mother and child in the case of his English ster with a tender, almost religious solemnity resembling that of the Italian painters in their depiction of Christ and His mother.

lack Astley By SIR J. REYNOLDS. Lent by A. Kay, Esq.

- 42 Itinerant Musician
  By Hogarth.
  Lent by Hugh P. Lane, Esq.
- 43 Portrait of a Young Man
  By HOPPNER
  Lent by the Rev. A. J. Poynder.

44 Italian Landscape
By R. Wilson.
Lent by Lady Wantage.

Richard Wilson, to whom belongs the glory of initiating the great school of English landscape painting, came from the Welsh border country. Born in Montgomeryshire in 1714, he came to London in 1729, and began as a portrait painter. His capacity in this branch of painting is shown in his portrait of himself in the Lower Gallery, and he obtained some Royal patronage

By 1750 he had saved enough money to enable him to realize the dream of his life and visit Italy. Zuccarelli, at Venice, wisely advised Wilson to devote himself to landscape, for which the world owes a debt of gratitude to that painter of artificial

prettiness.

Wilson stayed at Rome 6 years, coming under Vernet's influence. His grand but Italianized rendering of landscape unfortunately did not suit the national taste, which preferred Zuccarelli's trivial prettiness. Wilson was saved almost from starvation by being appointed Librarian of the newly founded Academy

Wilson had, in later life, to bear the rivalry of the equally great and less mannered landscape painting of Gainsborough, and never achieved the success during his life which his broad solid style and power to render the luminous glow of atmosphere have won

for him in the estimation of later times.

45 Family Group (Lady Shelley, Mr. and Mrs. Richard Shelley, Misses Fanny and Martha Rose Shelley, Capt. the Hon. W. FitzWilliam, Mr. Benyon, and Mrs. Beard)

By Hogarth. Lent by Sir C. Russell, Bart.

The upper classes who travelled in France and Italy were struck with the superior elegance of life in those countries, and imposed on their rougher fellows at any rate an outward pretence of an elaborate courtly behaviour,

utterly at variance with the instincts of the race.

Lord Chesterfield advised people to say, instead of '1 wish you joy,' 'Believe me, my dear sir, I have scarce words to express the joy I feel upon your happy alliance with such or such a family.' There is no doubt that English ways and manners stood in need of improvement at the beginning of the 18th century, but it is unfortunate that, as usual, it was chiefly the superficial affectation of elegance that had power to make its influence felt.

46 Skating on the Serpentine By J. C. IBBETSON.
Lent by Mrs. Morland Agnew.

47 Mrs. Gwyn
By Hoppner.

Lent by Sir C. Tennant, Bart.

48 Portrait of a Girl
By Gainsborough.
Lent by Hugh P. Lane, Esq.

An early work by the painter, probably of his Ipswich period. Very possibly a portrait of his daughter, Margaret, as a girl.

49 Portrait of Maria Walpole (afterwards Duchess of Gloucester)

By ZOFFANY.

Lent by Mrs. Morland Agnew.

50 Garrick in the Green Room By HOGARTH. Lent by J. E. Reiss, Esq.

- 51 The Artist as a young man By Sir Joshua Reynolds. Lent by the Earl of Crewe.
- 52 Landscape
  By Wilson.
  Lent by W. Barclay Squire, Esq.
- 53 Landscape
  By Gainsborough.

Lent by Sir C. Tennant, Bart.

A beautiful work—serene and meditative, with somewhere in it the hint of melancholy which is never ab-

sent from this painter's works.

The sketch for this beautiful landscape on some Suffolk river is in the Small Room. The picture is there double the width, and the composition perhaps even finer.

54 Mahomet Summy
By I. Russell, R.A.
Lent by the Rev. C. P. Jones.

An Ambassador at the Court of George III. Exhibited at the Royal Academy in 1787.

Mrs. Crewe and Mrs. Bouverie
By Sir Joshua Reynolds.
Lent by the Earl of Crewe.

56 Lavinia Gleaning, or "The Modern Ruth and Boaz"

By E. Penny, R.A.
Lent by the Misses Lowndes.

57 Landscape By Wilson.

Lent by Rev. A. Stopford Brooke.

It is delightful to see Wilson painting (for once) the intimate beauties of England, which we know and

can judge, instead of the romantic 'no-wheres' of the Campagna of Rome where our criticism has to allow him a margin of good faith. Here he is painting a scene not far from our doors, and he comes out as triumphant as ever. He can paint the expanses of the river meadows, and the mansion lurking in the thick shade of an English park with as luminous a quality of light as any villa on a peak of the Apennines.

58 A Shepherd

By BARKER (of Bath).

Lent by M. H. Colnaghi, Esq.

Thomas Barker (1769-1847) of Bath, as he is called, with that pleasant 18th century feeling for localities and centres of culture independent of the metropolis, came from the Welsh border that has produced many

an artist, down to Burne-Jones.

This prolific artist, who was practically self-taught, except for Gainsborough's guidance, exhibited 100 pictures at the Royal Academy during 50 years' association. His pictures have a curiously modern air with their vigorous dark outlining, almost suggesting comparison with some of Manet's works. He had a fine feeling for landscape, and excelled in poetic figures silhouetted against golden atmospheric effects. The line of the girl's arms is worthy of Veronese in its bow-like arch.

59 Portrait of a Lady in white dress and blue shawl

By HIGHMORE.

Lent by Mrs. Martin H. Colnaghi.

.60 Scene from "The Beggars' Opera"

By Hogarth.

Lent by John Murray, Esq.
Gay's "Beggar's Opera" was brought out by John Rich at the Theatre in Lincoln's Inn Fields, on January 29, 1727-8. The picture represents Walker as 'Macheath' in the centre of the stage. 'Lucy' (Mrs. Egleton) pleads for him, on the left, and 'Polly' (Miss Fentoa) on the right. There are several persons belonging to the audience on the stage. Among these are Rich, the manager, Gay, the author, and the Duke of Bolton, with his eyes fixed on 'Polly,'

61 The Leslie Boy By RAEBURN.

Lent by Sir C. Tennant, Bart.

whom he afterwards married.

Sir Henry Raeburn (1756-1823) from 1814 divided the empire of portraiture in Britain with Lawrence. Raeburn took Scotland for his share and was, in 1822, appointed His Majesty's Limner in Scotland.

H.B.W.

His life was one of well-earned, dignified pros-

perity and of prolific production.

With the national Scottish eye for colour, Raeburn combined a masculine strength and dignity, and in some portraits, such as that of 'Dr. Wardrop' of

Torbanhill, exhibited at the Scottish Exhibition in this Gallery, he achieved a luminous mastery of lighting in portraiture, scarcely inferior to that of Rembrandt, but in many of his portraits, particularly those of women, we notice a lack of invention, a want of the interpreting eye for character, and a note of provinciality that place him on a lower level than Gainsborough and Reynolds..

Raeburn was specially happy in depicting the shy grace of boyhood. This picture is a less serious effort than some of his boy portraits such as "The

Two Boys " belonging to Mr. Leopold Hirsch.

62 Edward, Fifth Earl of Darnley By HOPPNER.

Lent by the Earl of Darnley.

A very bright, charming rendering of the little Earl of Darnley, with a background of Cobham Park.

63 Lady working at tambour frame By Angelica Kaufmann. Lent by Lieut.-Col. Croft-Lyons.

A lady, in Turkish dxcss, embroidering at a tambour frame. This form of embroidery was popular in the 18th century, and to it we owe the many charming sprigged gowns and waistcoats.

64 The Artist in his Studio, and his man, Gibbs By G. Morland.

Lent by the City of Nottingham Art Museum.

This is a glimpse into a Georgian Bohemia. The artist is proud of his quaint kingdom—nothing is extenuated so it does not become the spectator to put down "aught in malice." We are as close to the real man as was "his man Gibbs." We feel Morland must have been a loveable man, and a picture like this, like a frank handshake, puts us at once on his side.

George Morland (1763-1804), was an extremely gifted painter of landscapes and animals. More than any other painter of the 18th century, he has preserved for us a memorial of the rustic retreats of 18th century England with its privy roadways and cottage life, while his coast scenes rival those of the greatest Dutch painters. This picture is not one of his masterpieces, but it is interesting as a record of one phase of social life. Morland was a Bohemian by nature, and an overstrict upbringing led to a reaction that has been perhaps too much dwelt upon, considering the extraordinary output of pictures of fine quality he produced.

65 Margaret Gainsborough (daughter of the Artist)
By Gainsborough.
Lent by A. Beit, Esq.

Painted by Gainsborough as a wedding present for his daughter, on her marriage to his musical friend Fischer.

Landscape

By J. C. IBBETSON.

Lent by C. T. D. Crews, Esq.

Julius Caesar Ibbetson (1759-1817), had a classic name and a very Dutch manner. He came from Masham, in Yorkshire, and visited China with Col. Cathcart's Embassy in 1788.

This picture shows how well he deserved his title of

the "Berchem of England."

67 Portrait Group of Burkhardt Tschudi and Family

By Highmore or Hogarth Lent by Miss B. M. Broadwood. Burkhardt Tschudi (or Shudi), (1702-1773), his wife Catherine (nee Wild) both natives of Schwanden, in the Canton of Glarus, Switzerland, and their sons.

Tschudi, of the very ancient Glarus family to which Aegidius Tschudi, called "The Swiss Herodotus" belonged, (1505-72) came to England in 1718, and after learning his trade under Tabela Fleming, became the most famous harpsichord-maker of his time. His daughter Barbara married John Broadwood, a young Scot in his employment, who continued Tschudi's business, and gave his own name to the present firm of pianoforte-makers.

Burkhardt Tschudi, whose ancestors were personal friends and ardent supporters of the reformer Zwingh, is here represented as tuning the harpsichord which he presented to Frederick the Great of Prussia in 1744. after the Battle of Prague, when Frederick became the

Protestants' great hero.

68. The Marquess of Granby By SIR JOSHUA REYNOLDS. Lent by the Right Hon. Lord Brassey, K.C.B. A very fine early sketch for the larger versions.

69 The Green Man (Mr. Cope) By F. Cotes, R.A.

Lent by W. C. Alexander, Esq. Frances Cotes (1726-1770) was a pupil of Knapton and worked in crayon, in which medium he instructed Russell. Lord Orford compared him with Rosalba Carriera, the Venetian pastelliste who had executed his own portrait so ably. Cotes does not often attain to such a high level as in this portrait of "The Green Man," which is almost worthy of Gainsborough, whose "Blue Boy" probably suggested the title and colour scheme to a derivative artist like Cotes.

70 Green Room, Drury Lane By HOGARTH

Lent by Sir Charles Tennant, Bart.

A magnificent work unequalled for brilliance among the painter's achievements. The grave lighting is magical in its arresting power; the way this light seems to come and go, now discovering and now obscuring the objects, means illumination profoundly understood, and the result is a picture inevitable and mysterious as life itself.

Hogarth, coming at the time he did, will always remain the inexplicable marvel that every great original artist must be. We can, it is true, trace in his method of painting the tradition of Lely, imbibed through Thornhill, Hogarth's nominal master, but while all other painting of the time, though accomplished, is unindividual and facile, Hogarth's own work is, except in some perfunctory pot-boilers, always strongly individual and interesting.

Hogarth was endowed with a rich strong nature, keenly alive and interested in all the play of light and character that met his eye in the unideal, coarse life of his day.

Not possessing the customary careful training in drawing from the model considered requisite, he set himself to remedy this by training his eye to take sharp mental photographs, at the time, of just those essential interesting lights, poses and lines in any scene that struck him. He could thus reproduce just that sharp clear-cut version of a scene that had caught his undaunted, caustic mind. All that is unessential to this view is left out, but all that expresses it is given with an enthusiastic, nervous interest utterly at variance with the skilful but bored facility of Lely and Thornhill.

Hogarth possessed the great gift of knowing what to reject in the multitudinous details offered by the scenes around him, and in some ways he surpassed the Dutch painters whose work his resembles, such as that of Jean Steen in his larger canvasses. Steen was more skilful in laying on his paint, but Hogarth knew better how to compose his scene. Perhaps Hals is the painter with whom Hogarth has most in common in his ideal of how paint should be used, though Hogarth's pigments are inferior to those of Hals, and the Englishman was guileless of the elaborate pattern in his brushwork that distinguishes Hals.

Hogarth, however, did explore new fields and enlarged the material of art by relating the contemporary life of his day (the comparative failure of some of his attempts demonstrate the difficulty of his task) to art, and giving much that had previously been neglected, as outside the province of art, a very spirited, able, artistic expression. Hogarth selected strong types and treated his themes with bitter, unflinching realism, but he is not essentially eccentric or exaggerated, as Rowlandson or Daumier, with whose aims and methods Hogarth's work has such close relation.

- 71 Thomas Pellet, Esq. (President of Royal College of Physicians)

  By Hogarth.

  Lent by W. C. Alexander, Esq.
- 72 Portrait of Lord BoyneBy Hogarth.Lent by M. H. Colnaghi, Esq.
- 73 Head
  By Gainsborough.
  Lent by C. T. D. Crews, Esq.

74 Landscape, with cart and figures
By J. C. IBBETSON.
Lent by M. H. Colnaghi, Esq.

75 Kitty Fisher

By SIR JOSHUA REYNOLDS. Lent by the Earl of Crewe.

A portrait of the lovely Kitty Fisher, exceptionally charming, even for Reynolds. She is seated nursing her doves. Notice the way the blue sash is put in last to give value to the harmonies of the dress.

The rise of the unrivalled school of the 18th century British portrait painting is as inexplicable as the other astonishing developments of that age. With the exception of Allan Ramsay, portrait painting was at a low level when Reynolds came from Devonshire to be the pupil of Hudson. He learnt little from this master, and soon set up for himself in Plymouth, and Gandy exercised on him a more beneficial influence, as his portrait of Lady Somers, painted in the year 1748, shows. Admiral Keppel took a fancy to the young painter and carried him to Italy on the "Centurion," in 1750. Reynolds remained three years in Italy. He came back an accomplished painter.

Reynolds was, indeed, a born 'fine painter,' just as Titian and Rubens were. With an abundant culture, and his brilliant abilities well under control, he produced prolifically magnificent portraits for nearly 40 years, till his death in 1792. Reynolds had an instinct for colour rather than form, and we look in vain in Reynolds for that revelation of the unique personal soul that Gainsborough gives us with such haunting grace, but all that exceptional talent—the greatest respect for, and understanding of the very best traditions—and fine genius for painting can give,

Reynolds gave with unfailing ease.

76 The Orrery

By JOSEPH WRIGHT.

Lent by the Corporation of Derby.

Wright, of Derby, made the rendering of effects of artificial light his special aim. This picture is similar to his other large, fine picture in the National

Gallery, "The Air Pump."

The Orrery was an instrument devised by Lord Orrery, a distinguished scientist, for showing the movement of the planets in relation to the Sun. We see the children playing with Jupiter's four moons, and in the centre is Saturn.

The light of the Sun is represented by the light

half-hidden by the boy's figure.

77 Portrait of Thomas Coombes (aged 108) of Dorsetshire

By Hogarth.

Lent by F. M. Nicholls, Esq.

78 Portrait of Girl in mauve dress By GAINSBOROUGH. Lent by Lieut.-Col. Croft-Lyons.

Portrait of Henry, Lord Holland 79

Lent by the Rt. Hon. the Earl of Ilchester. This portrait represents Henry, First Lord Holland, a distinguished statesman, paymaster of the forces, and an indulgent father to his still more celebrated

son, Charles James Fox.

80 Il Gardino del Lago—Villa Borghese, Roma By William Marlow. Lent by Fred. A. White, Esq.

81 Portrait of David Garrick By Gainsborough.

Lent by H. P. Cunliffe, Esq. Legitimate drama disappeared until Garrick began to act Shakespeare at the Goodman's Fields Theatre. Gay's "Beggar's Opera," (see No. 60), had had a success in 1728, Lavinia Fenton taking the part of 'Polly.' She received only 30/- a week, but won the Duke of Bolton as a husband.

Though Covent Garden Theatre was built in 1731, the opera of the time was too artificial for the public. Handel himself failed in making it a success, and

initiated the oratorio.

The drama suddenly awoke to an inexplicable brilliance about 1770. Garrick did much towards this, but Goldsmith's plays "She Stoops to Conquer," and the "Good Natured Man," and Sheridan's "School for Scandal," "Critic," and "Rivals," plays as charming as they are great, were a more important factor still in this revival.

82 Landscape—View of a Port By J. C. IBBETSON. Lent by A. Kay, Esq., F S.A.

Family Group By ZOFFANY. Lent by W. C. Alexander, Esq.

The Country Doctor (portrait of Dr. Villiere, 83 of Worplesden, Surrey)

By I. Russell, R.A. Lent by the Rev. C. P. Jones.

This is a portrait of Samuel Villiere, doctor at the village of Worplesdon, near Guildford, Surrey, of which town Russell was a native. The doctor is depicted in walking attire, holding a large bottle of medicine in one hand with a label attached.

The prescription thereon vividly illustrates the drastic "kill or cure" methods in vogue among the disciples of Æsculapius at that time. Signed and

dated J. Russell, R.A., 1793.

84 The Rivals By R. SMIRKE. Lent by the Corporation of the City of London.

85 Horace Walpole By ZOFFANY. Lent by A. Kay, Esq., F.S.A. 86 Portrait of the Artist
By Hogarth.
Lent by Sir Charles Turner, K.C.I.E.

Figures and Cattle at a Stream By B. West.
Lent by M. H. Colnaghi, Esq.

874 Moravian Woman playing Piano Lent by Miss L. E. Broadwood.

88 Lord Clive receiving the Grant of Money which was applied to establish "Lord Clive's Fund

By E. PENNY, R.A.

Lent by the Secretary of State for India.

Clive began life as a writer in the employ of the East India Company. When Bourdonnais seized Madras for the French in 1746 Clive took refuge at Fort St. David. In the war against the schemes of Dupleix Clive achieved renown by the capture and defence of Arcot in 1751. Soon after ill health drove him home, but in 1756, when Surajad Daulah committed the outrage of the Black Hole, Clive was back again at Madras and promptly sailed to Calcutta to exact compensation. Clive soon after, quarrelling with Surajad Daulah, owing to an attack made on the French, which Surajad Daulah resented, with 3,000 troops defeated the Bengal army of 50 000 at Plassey and laid the foundation of British rule in India just 100 years before The Mutiny. Clive imitated Dupleix in playing off one candidate against another for the Indian principalities, and obtained large grants of land from Mir Jafar, Surajad Daulah's rival. In 1758 Clive was made the first Governor of Bengal and soon after defeated both the future Mogul Emperor and the Dutch. In 1765 Clive returned to India after four years at home, as Governor of Bengal for the second time, determined to purify the Company's service by granting reasonable salaries and prohibiting illicit gains, and to secure the reality of territorial power while admitting the nominal power of the Mogul Emperor, he carried out his plans in spite of opposition. Thus, before leaving India for the last time in 1767, Clive established British rule in India on a sure foundation.

89 Sketch for Nero By HAYDON.

Lent by H. Fairclough, Esq.

The spirited sketch of Nero playing while Rome burned, is by another Devonshire man, whose erratic genius hardly justified the opinion the painter held of it. Disappointed in his efforts to secure support and patronage for his too ambitious schemes, he finally committed suicide. That Haydon had very genuine talent is beyond doubt, but it was rather as a personality than as an artist.

894 Comtesse de Lally-Tollendal (née Halkett) (1785)

By J. Brown. Lent by Miss Halkett.

## Lord Heathfield 90 By REYNOLDS.

Lent by the Corporation of the City of London.

Lord Heathfield is represented holding the key of

the fortress he defended so well.

In the memorable siege of Gibraltar by the Spaniards 1779-83, when the defence was conducted by Gen. Elliot, afterwards Lord Heathfield, relief was carried to the place by Admiral George Darby in April, 1781, and not again until Lord Howe, in the face of a strong force of the enemy, succeeding in reaching the harbour with a year's supplies in October, 1872, thus rendering the greatest service to his country.

### 91 Handel

By Hudson.

Lent by The Bodleian Library, Oxford.

Handel (1685) was the son of a surgeon at Halle, in After instruction from Lachan, organist at Halle Cathedral, he visited Italy and found Italian music in consonance with his own ideals. His success was due to his happy combination of German and Italian music.

In 1709 he became Court Musician to the Elector at Hanover, and visited England in 1710. Italian opera performed by travelling companies had reached England in 1706 when "Arsinoe" was performed at Drury Lane. Handel wrote "Rinaldo" for the Haymarket in fourteen days, and achieved a popular success, and he decided to settle in England where music had practically died out owing to the effects of the Civil War and the Puritan movement.

In 1721 Handel was appointed Conductor of a new Italian opera instituted by some of the nobility, and composed many operas on the artificial Italian model. quarrels brought this attempt to grief in 1738. then took the King's Theatre with Heidegger, and composed more operas. Later he took Covent Garden, having quarrelled with the popular singer Senesino. All his schemes failed, and in 1737 he fled to Aix-la-Chapelle, a Handel then devoted himself to oratorio sacred music, not for church use, but for performance in a theatre. He at once achieved a success, and between 1739 and 1751, produced "Saul," "The Messiah," "Samson," and many His success was remarkable considering the noble seriousness of his art, but his influence through his oratorios has raised British taste in music far above the level it has ever reached in art.

## 91A Portrait of William Hunter By ZOFFANY. Lent by the Royal College of Physicians.

92 Rough Water—shipping boats in foreground and men-of-war in middle distance

By Jock Wilson. Lent by M. H. Colnaghi, Esq.

93 Portraits of Dibdin, his second wife, and daughter

By ZOFFANY.

Lent by Sir H. Bulwer, G.C.M.G.

The popular song writer, with his second wife. The instrument is a spinet. The only representation of a spinet in the collection. Dibdin appears, in an old playbill of the "Beggar's Opera" (May 16, 1767), to have accompanied Miss Brickler on a new instrument.

94 John Smoaker (Bathing-man to George IV) By John Russel. Lent by the Rev. C. P. Jones.

Old Smoaker was a well-known character at Brighton during the latter half of the eighteenth century, and was employed to superintend the bathing operations and to teach the art of swimming to the Prince of Wales (afterwards George IV.) during his residence at the Pavilion in that town. The Prince took a great fancy to his instructor, and commissioned Russell to paint a portrait of him as well as of his female companion Martha Gunn, who assisted him in the management of his business. These pictures are now in the Royal Collection at Buckingham Palace, and of one of these the picture now exhibited is a replica. Besides their portraits the couple are

"There are plenty of dippers and jokers
And salt water rips for your fun;
The King of them all is Old Smoaker,
The Queen of them dear Martha Gunn."

remembered in the verse of an old Brighton song

95 Amphitrite

which ran-

By Thomas, after Stothard.

Lent by Mrs. Martin H. Colnaghi.

Amphitrite was one of the Nereids or sea-nymphs

Amphitrite was one of the Nereids or sea-nymphs whom Poseidon, the God of the Sea, espoused. She became the mother of the Tritons, whom we see sporting around her.

96 Lady at Spinet By HIGHMORE.

Lent by R. A. Pfungst, Esq.

Joseph Highmore (1692-1780) was the nephew of Thomas Highmore, Sergeant-Painter to William III.,

and later the master of Thornhill.

He studied in Kneller's class and painted historical subjects and portraits with a certain slightly wooden vivacity and predilection for the flat broad forehead that Holbein noted in Mary Tudor. His Duke of

Richmond with three Esquires,' is at Goodwood, and his 'Hagar and Ishmael' at the Foundling Hospital.

In 1761 he retired and took to literature.

The instrument is, strictly speaking, a harpsichord. The number of musical instruments which appear in these eighteenth century pictures is a fair index of the large part music played in the life of the time.

- 97 The Scandal
  By R. SMIRKE, R.A.
  Lent by the City of Nottingham Art Museum.
- 98 Cicero at his Villa
  By R. WILSON.
  Lent by W. G. Rawlinson, Esq.
  - 99 Portrait of the Princess Amelia By REYNOLDS. Lent by Messrs. P. & D. Colnaghi.
- By REV. W. PETERS.
  Lent by Max Michaelis, Esq.
  The Rev. Wm. Peters painted with a spirited vi-

a The Rev. Wm. Peters painted with a spirited vivacity rather surprising in a divine, even of the 18th century. The scene from 'Much Ado About Nothing' shows how little the Georgians thought of accuracy in dress in plays of other days.

- Peasant Girl
  By Barker.
  Lent by A. Kay, Esq., F.S.A.
- Windsor Castle
  By S. REYNOLDS.
  Lent by Fred. A. White, Esq.

This beautiful landscape of Windsor Castle is by Samuel Reynolds, whose work as an engraver is better known to us than his oil paintings.

Lady Wheatley (wife of Maj.-Gen. Sir Henry Wheatley, C.B., G.C.H.)

By SIR T. LAWRENCE. Lent by Col. M. J. Wheatley, C.B.

A very beautiful and brilliant portrait i

Lawrence's characteristic style.

Thomas Lawrence (1769-1830) was a born painter, but he seems to have lacked the mind and the taste to govern his art. Lawrence and Hoppner both show degeneration from their great predecessors, but in curiously different ways. Hoppner was always refined. In early life he caught up the mantle of Sir Joshua Reynolds so skilfully that he was almost a second Sir Joshua in some of his best portraits, like that of 'Mrs. Gwyn,' but he had not a dominant, first hand genius of his own, and when Sir Joshua died, Hoppner vacillated somewhat between an unconscious assumption of Lawrence's clever, rather flashy effects and his own predilection for something, he scarcely

knew what, poetic and picturesque. Hoppner is indeed the originator of a not wholly healthy influ-

ence in 19th century art.

Lawrence was a stronger, abler man, with a won-derful gift for paint and a trick for catching likenesses, though his satins are almost too satiny, his smiles too artificially vivacious, the hair of his sitters too glossy.

Both painters knew how to draw when they liked, but both drew badly of set purpose on occasion.

Too little Care or "The Profligate 104 Punished"

By E. PENNY, R.A.

Lent by the Misses Lowndes.

Penny delighted in these subjects of domestic 'genre.' The gouty sick man, who has wrecked his own health by his evil courses, meets with little attention from the careless servants who have no affection for him. The one is drinking his wine behind his back, the other scalds his leg while she 'carries on' with the groom, and even the boy is seeking to steal his purse.

Sir Robert Peel 105 By Sir T. LAWRENCE.

Lent by the Right. Hon. Lord Brassey, K.C.B.

This portrait of Sir Robert Peel as a young man, shows the great talent of Lawrence at his very best.

Sir Robert Peel, the institutor of the police, became the organiser of the modern Conservative party in William IV.'s reign, and later the repealer of the Corn Laws.

John Farr (pastel) 106

By VISPRÉ.

Lent by the Lord Aldenham.

Portrait of Sir Thomas Reid 107 By RAEBURN. Lent by Mark Bannatyne, Esq.

Sketch of the Egremont Family Picture at 108 Petworth

By George Romney.

Lent by Mrs. Bischoffsheim.

This picture is thought to be the sketch by Romney for his portrait group of the Egremont family. The reclining figure is the mother of the four children. Her name was Miss Ayling. boy in red became, later, Lord Leconfield; the second boy, General Wyndham; the elder girl, Mrs. King; and the baby, Lady Burrell.

This picture was in the possession of Mr. Sockett, the Rector of Petworth, and at his son's death it

was sold for £5.

In this sketch Miss Ayling is represented with a face like Lady Hamilton's. In the finished picture at Petworth the face is an actual portrait of Miss Ayling, and she is represented lying full length on the carpet. These differences from the picture here, and the fact that the canvas here is joined, point to the picture here being a sketch for the Petworth picture rather than a copy of it.

- Portrait of a Lady
  By Maria Cecilia Cosway.
  Lent by A. Kay, Esq., F.S.A.
- Portrait of Mrs. De La Vaux
  By ZOFFANY.
  Lent by the Rev. G. M. Livett, F.S.A.
- III Small Full-length Study
  By RAEBURN
  Lent by A. Kay, Esq., F.S.A.
- Two Sisters—Mary and Louisa Harris
  By Rev. W. Peters.
  Lent by Max Michaelis, Esq.
- Sir Peter Halkett
  By Allan Ramsay.
  Lent by Miss Katharine Halkett.

This portrait shows us what an excellent painter Allan Ramsay (1713-1784) could be when he chose. This commercial turner-out of 'Georges' and 'Charlottes' at £10 each had a fine gift for painting, and ought to have felt some shame at not displaying it more frequently. Ramsay was successful as a Court painter, and seems to have been a man of intelligence and culture. Dr. Johnson said of him—"You will not find a man in whose conversation there is more instruction, more information or more elegance.

- Portraits of William Macartney, M.P., his wife, and daughter

  ZOFFANY.

  Lent by the Right Hon. Wm. Ellison Macartney.
  - Henry Kirk White
    By Hoppner.
    Lent by the City of Nottingham Art Museum.
- 116 Landscape
  By R. Wilson.
  Lent by W. Barclay Squire, Esq.

is here well illustrated.

Family Group

811

- Portrait of Miss Ramus
  By George Romney.
  Lent by the Hon. W. F. D. Smith, M.P.
- By ZOFFANY.

  Lent by William Asch, Esq

  The painting of the lady's shot-silk dress is perfect.

  Zoffany excelled in such rendering of textures. His favourite black boy, who appears even in his picture of "Christ and the Disciples," at Brentford, is here introduced. The sloping grouping Zoffany affected

Anne, daughter of Robert Hucks By Hudson.

Lent by the Lord Aldenham.

A portrait by Hudson, the master of Reynolds, showing the stiff, limited style prevailing in England

before the great era of portraiture.

Thomas Hudson (1701-1779), was born in Devonshire, the native county of Reynolds and Haydon, in 1701. He was a pupil and son-in-law of Jonathan Richardson, and became the master of his fellow countryman, Reynolds. He represents the tradition of English portraiture before the great period, and his fame was eclipsed by that of his pupil even before he retired to collect drawings at Twickenham.

Farmyard interior, with peasants and animals By J. C. IBBETSON.

Lent by M. H. Colnaghi, Esq.

Mary, Lady Holland
By Sir Joshua Reynolds.

Lent by the Rr. Hon. the Earl of Ilchester.

A very fine portrait of Mary, Lady Holland, a distinguished personality in the 18th century. The beautiful pink tones of the dress harmonize well with the brown tone of the picture.

By Russell.

Lent by A. Kay, Esq., F.S.A.

Scene from "Tom Jones"
By Stothard, R.A.
Lent by H. B. Wheatley, Esq.

124 Portrait of a Lady (ROMNEY SCHOOL).
Lent by Edgar Speyer, Esq.

Landscape—Italian River Scene By R. WILSON. Lent by Fred. A. White, Esq.

Portrait of Gifford
By HOPPNER.
Lent by John Murray, Esq.

William Gifford, the distinguished literary critic of the later part of the 18th century was the personal friend of Hoppner, who painted him twice.

The Harlot's Progress By Hogarth.

Lent by the Earl of Rosebery, K.G.

In these two scenes from the Harlot's Progress (the others were burnt in the fire which destroyed Beckford's possessions at Fonthill), we have Hogarth at his very best as a painter. Though they perhaps lack the breadth of the "Green Room" or "Calais Gate," they are glowing in colour and perfect in condition.

Hogarth (1697-1764) was born in Bartholomew Close, the son of a literary hack of Westmoreland extraction. He was apprenticed to a silver-plate engraver, and engraved his own business plate in 1720. From business cards and crest engraving he set himself to provide the public with the satirical prints it bought so freely in those days, and in 1724 published his "Taste of the Town," ridiculing Kent, the fashionable universal artistic genius of the day. He followed this with the illustrations to Hudibras. Thornhill, who hated Kent, took Hogarth into his studio and taught him the method of oil painting of Lely.

Hogarth had insufficient training, as he himself admitted, and his own generation, which revelled in the vigour of Copley, and the vapid prettiness of West, never appreciated his great and original gift in painting. Fortunately for Hogarth he could rely on the popularity of his engravings from his own pictures, and the engravings from the various 'Progresses'' provided him with an income in spite of his difficulty in selling the original pictures.

- Portrait of a Lady

  attributed to Hogarth.

  Lent by W. C. Alexander, Esq.
- The Marriage of Stephen Beckingham to his first wife, Mary Cox of Kidderminster By Hogarth.

  Lent by William Deedes, Esq.

He married secondly Catherine Corbet, who was an ancestress of the Deedes, hence the reason of

their possession of the picture.

Hogarth is here somewhat perfunctory. A fashionable wedding in a Georgian Church did not particularly interest him. The head of the officiating clergyman, and those of the parents, have his customary vigour. He introduces the quaint conceit of cupids discharging a cornucopia of fruit and flowers on the happy pair.

130 Wesley Preaching on a Green By LOUTHERBOURG.
Lent by Col. Tipping.

A most effective and racy composition, a picture brilliant in technical ability and yet a work cold and lacking as this painter's works are apt to be. There is a story that the great Turner tried once to pry into De Loutherbourg's technical secrets—looking at a picture so able and yet so cold as this one finds oneself wishing that clever De Loutherbourg had spent some time prying into the emotional secrets of his incomparably greater brother artist, for our mind carries away scant food for thought from what our eyes have here seen.

131 The Harlot's Progress

By Hogarth

Lent by the Rt. Hon. the Earl of Rosebery.

The lady has tired of her admirer, and in a fit of ill-temper pushes over his table with the costly china and silver, to the horror of the bedizened ape and the black attendant.

132 Portrait of Sarah Malcolm

By Hogarth.

Lent by Sir Frederick Cook, Bart.

Sarah Malcolm was executed for murder on March

7, 1732.

For all his strong humours Hogarth, like all great artists, was quite humble and unbiassed in the presence of a sufficiently interesting model, and no portrait could have a more sincere unaffected look than this.

133 Miss Stevens, Actress

By ZOFFANY.

Lent by Sir Charles Tennant, Bart.

134 Coast Scene

By George Morland. Lent by F. Dodd, Esq.

The Artist's Wife By GEORGE ROMNEY.

Lent by G. H. Shepherd, Esq.

A very charming, if slightly stiff, early portrait, by Romney, of the wife to whom he paid so little attention.

136 Cattle and Sheep

By WARD.

Lent by A. Kay, Esq.,

137 Sir Caesar Hawkins, Bart., Sergeant-Surgeon to George II, Master of the Corporation of Surgeons (b. 1711, d. 1786)

By HOGARTH. Lent by the Royal College of Surgeons.

138 Portrait of a Lady

By ZOFFANY.

Lent by Edgar Speyer, Esq.

139 Mrs. Jordan as Hippolyta in "She Would and She Would Not"

By HOPPNER.

Lent by Sir Edward Stern.

A spirited portrait of the celebrated actress, Mrs. Jordan, in her part of 'Hippolyta.' She was born near Waterford in 1762.

140 Children of the Fourth Duke of Devonshire

By HOGARTH.

Lent by the Duke of Devonshire.

This picture seems to have more of Zoffany than of Hogarth in its soft, rounded outlines, and sloping grouping. The flat hat lying on the ground is the counterpart of those in the case downstairs.

The Duchess of Rutland
By the Rev. W. PETERS.
Lent by the Duke of Rutland.

The Enraged Musician By Hogarth.

Lent by the Visitors of the University Galleries, Oxford.

A monochrome for the "Enraged Musician." The details and figures are, in a few cases, the same as those in the 'Itinerant Musician,' by Hogarth, on the opposite wall, but by no means all, and the position is inverted in the opposite picture.

Portrait of Miss Benedetta Ramus
By George Romney.
Lent by the Hon. W. F. D. Smith, M.P.

William, Fifth Son of the Right Hon. Sir John Sinclair (afterwards Rector of Pulborough and Prebendary of Chichester)

By RAEBURN.

Lent by the Archdeacon of London.

William Sinclair, 5th son of the Rt. Hon. Sir John Sinclair, by the Hon. Diana Macdonald. Born 1804; died 1878. Afterwards Captain in the Madras Cavalry; President of the Oxford Union Society; Vicar of St. George's, Leeds; Rector of Pulborough (Sussex), and Prebendary of Chichester Cathedral.

Portrait of Mrs. Little, wife of Colonel Little
By Mercier.
Lent by the Corporation of York.

146 Supper Party

By M. Laroon. Lent by Mrs. Martin H. Colnaghi.

Portrait of Mrs. Reynolds (the Engraver's wife)

By HOPPNER. Lent by Wm. A. Coats, Esq.

148 The Sharp Family on a Yacht on the Thames at Fulham

By ZOFFANY.

Lent by G. E. Lloyd Baker, Esq.

This picture is a curious commentary on gloomy theories of the awful state of society in the 18th century. A pleasanter, more admirable family group could not sit on the deck of the Calais steamer on their way to acquire fresh vigour and admire nature in Switzerland at the beginning of our superior 20th century.

Every member looks just what they ought to be, and in some cases the dress is strangely like our modern dress. The much abused Church of Georgian days makes a good plea for itself in the person of the worthy and venerable Dr. John Sharpe. The musical instruments are of great interest.

sichord, the serpent, the oboe, the double flageolet, held by the lady on the right, and the Paduan Theorbo. Zoffany, never strong at composing, has obviously given up the attempt with such a large family all resolved to get into his canvas.

The church is said to be Fulham, but if it is Fulham and not Twickenham or Chiswick, the appearance of the riverside and buildings must have greatly changed.

No. 1.—Dr. John Sharpe; born about 1693; Prebendary of Durham; Archdeacon of Northuberland; restored and furnished Bamborough Castle for the use of the Trustees of Lord Crewe's Charity; Hebraist; author of theological, antiquarian, and other works; died 1758.

No. 2.—His wife Mary, daughter of Dr. Dering,

Dean of Ripon.

No. 3.—Anna Jemima, their only child (in green and pink).

No. 4.—William Sharpe (steering), for whom the picture was painted; Surgeon; eminent for his skill and for his resistance to the performance of unnecessary operations; declined a baronetcy offered him by George III for his successful attendance on the Princess Amelia.

No. 5.—His wife, daughter of Thomas Barwick, Esq. (blue habit).

No. 6.—Mary, his only child (with a kitten).

No. 7.—James Sharp (with a rerpent—a musical instrument); a skilful engineer.

No. 8.—His wife, daughter of John Lodge, Esq. (in lilac).

No. 9.—Catherine, their only surviving child (pink and black feather).

No. 10.—Mrs. Prowse, widow of George Prowse, Esq., of Wichen Park, Northamptonshire (at the harpsichord).

No. 11.-Judith Sharp, her sister (with a lute).

No. 12.—Frances Sharp, her youngest sister (in blue).

No. 13.—Granville Sharp (a double flageolet in his right hand).

A boatmaster, cabin boy, and Zoffany's favourite dog.

Mrs. Mills, of Diss By R. Morton Page.

Lent by Mrs. Bischoffsneim.

This portrait of Mrs. Mills, of Diss, in Norfolk, painted by Page, is supposed to be the only painting of a Quakeress in existence, the society disapproving of the art.

150 A Supper Party
By Laroon.
Lent by Martin H. Colnaghi, Esq.

Portrait of Ann Hogarth 151 By HOGARTH. Lent by Miss Reid.

152 Too Much Care

Here we have Penny's lesson of the evils of too much care and attention on the part of the relatives of the sick lady, who crowd and stifle her with their attentions. The canopied four-post bed, with its inevitable stuffiness, alone would account for the poor lady's condition.

Portrait of the Artist 153 By WRIGHT (of Derby). Lent by Sir C. Turner, K.C.I.E.

154 Interior By T. S. Good. Lent by C. T. D. Crews, Esq.

James St. Aubyn, of St. Michael's Mount, 155 Cornwall By EDRIDGE (1820).

Lent by the Rev. J. Hector de Courcelles.

156 Lady Redesdale By HOPPNER. Lent by H. S. Vade Walpole, Esq.

Portraits of Earl Cowper, Countess Cowper, 157 Mr. & Mrs. Gore and the two Misses Gore

By ZOFFANY. Lent by the Countess Cowper.

Case I.—RELICS. Lent by Mrs. Peake and Miss Halkett.

Case II.-MINIATURES.

Lent by the Lord Aldenham, Miss Mary Hervey and ]. R. Richmond, Esq.

MUSICAL INSTRUMENTS.

(1) Clavichord 159 Lent by G. Morley, Esq.

(2) Harp

Lent by G. Morley, Esq.

(3) Harpsichord

Lent by H. Vivian Hamilton, Esq.

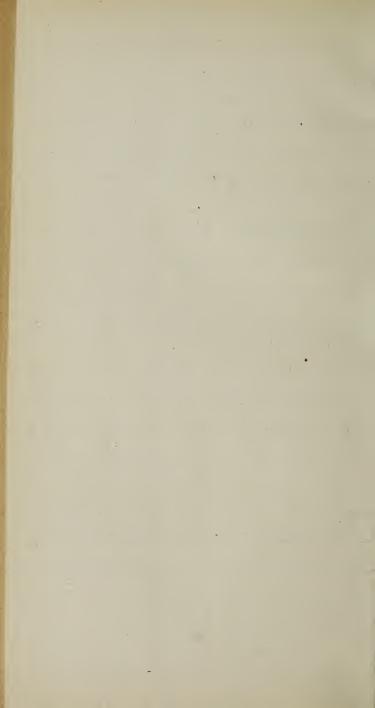
(4 & 5) Harpsichord and two early Pianos Lent by Messrs. Broadwood.

(6) Piano

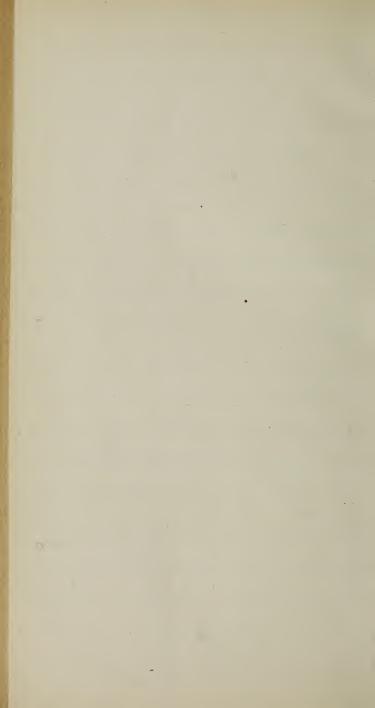
(Paintings by ANGELICA KAUFFMANN). Lent by Sir Walter Gilbey, Bart.

The Grand Pianoforte for the Concerts has been generously lent by Messrs. Broadwood.

Aletenham, Low 7 91 annevni 288 Augyll, Bushep 7, 230 Blecher, 92 Klard 7, 94 Blecher, Su W 174 Best of. 7.80 Baseleoffsheim, wir M89, 95 Brancy Low 7181,54 Breceived, my 789 Corliste, lung 725 Coats, wa 794 Columbi, m H 323, 1,79 Coles. 7. 7. 87 Couley 75. 7. 74 Coroper Lang 7/ 76, 96. Crews, eT. 10 7 87 Currlippe, 11. P. 84 Cropt - hyons, Al le 237, 74 80,53 Parnley how 1 80 Duris, 717 238 bleedes w 7. 92 Devendire, Why 7 73 Jamsborough, T 253, Af 60- ,70,72,75 Heghmore, 7 87 Heselline J. P. Tr 159 -Hogarth, w 130,134, 139,74, 567377 Hoppiner, 1.136, 192, 156, 218, 250, 90-1,93-4,96



Hallings world, A. 7. 7 71 Huson, 286:91 Hebester, how, 7 91 Junes. Rev CD JA 84.87 Joseph, mrs 7475-6 Rauffman, A. 128, 7, 80 Rey 1. 74 00. 136 Lawrence, Ju T. 129, 237, 2799 7, 88 Lane, Huyle, 129, 233, 74 77-8. martin 18. 133 morgland f. 7.80 nuray, 7, 79, 91 need, su a. 139 Ohie, ? 135, 137,7-173-4 Page Am. 7.95 Peters, Rev. W W 88,90, 94. Penny, 2 7/ 70.78, 85,89. Phillips 140 Pine, R. 2 229 Raebur, Na 11 Th 79,89, 94 Remoles, Suj. H. 41, 78, 81,91 Ramsay, Allan 790 Rulinson, en 130 Francy 5, 74 65, 59.90, 93 Roselvery Lord 7/91193



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# ONCERTS OF 18th CENTURY MUSIC

rits, Mondaly-" Inhiah an in the 18th Century!"

willy, Wednesday - Mestolmis" (Leaven Illustrations). CAMIL DAMESTONIT, E.g., V.D., Y.S.A.

wil 6, Friday, at 8, 10-Flarpsich and Renital with 18th Cen-

tury Songs. Vocalist, Miss Pager. [ A. Pollen Maitland, Esp., F.S.A.

Namically by Take to be ablabled by application to the Director, ic It 8, Sunday - Concert arranged by Miss Broth Sambyan

ord) 11, Wednesday—" The Evolution of the Pianois to with Musical Illustrations on the Harpsichord" (Lan-tern Illustrations)— Gaunge Rose, Esq. Artistes Mills Olgal Lauisten; Mrs. George Cuthic and bir, brites River

Wednesday- Londstoft Porcelain/ (Lantern W. W. R. Shellann, Eng.

pril 20. Friday, Concert, Frank Turning on, Seq. and Wiss Sunneautho.

util 25. Monday - Control Stronged by Miss Lucy Brown-word Violin, W. Edward Chethen Strode; Vocabel, Miss V. Edward Flantst, Miss Lucy

pril 24) Therday- Tongon Re and their History

Dr. GEDUGE C. PEACHEN.

only ve. Wednesday "Phylog Cords" (Lantern Blustra-ALFERD WHITMAN, ESQ.

pril 25, Thursday-" hoston; the Circummavigator" (Lan-Janu Maschusen, Esq.

real 27, Friday-" Popular Masic of the Georgian Era" (with Illustration) on the Serpent, Pipe and Tapon The Rev. F W. Garris.

pril 30. Monday—Historical Flarpsichord and Planeforte Region, First J. H. Brywette, Planet to H.R.H. Princest Frederica of Hanoves

ay a Wednesday—"Hopping" Hopanin Skirton, Esq.

ay a "riday—"Laglish Music of the 18th Century"
Concert by the Ection Ladies' Dichestra,
Conductor Miss Ectabel Watson.

EPAN INSTITUTED, ENG. and Mils SUNTERLAND.

ty y "Jonday-"The Gounglan Street."

TAMES BONE, ESC.

by a. Wednesday -- 'Staffordshire Bottery.'

B. T. HALLON, IM.

Thanks are due to the many lenders, and percendent to Martin H. Colmagni, Esq., C. Newton Woodsoon Esq. and Lieur Col., Croff Lyons, for resistantin in an arms ways, and to Prancis Dodd, Esq. for hinging to Upper Gallery.

The present Samitings will be subjected by Sactination of Tewish American). American in this is and Muhammadan Arc, curring to be the Gety Officer of Juans and desirations are extracted actions. The Communications and desirations are extracted as the Director in the Gettern.

More organics" for beings, in them, emply allowed children round the Exhantion of the material location as a period of the public of admitted, are much orders.

The eliminations of pictures religion in the constitution are those given by the lander.

Gondalton formula the expenses of the Ephrolisms which are necessarily horsy, are currently adam, inc.